Annual Report

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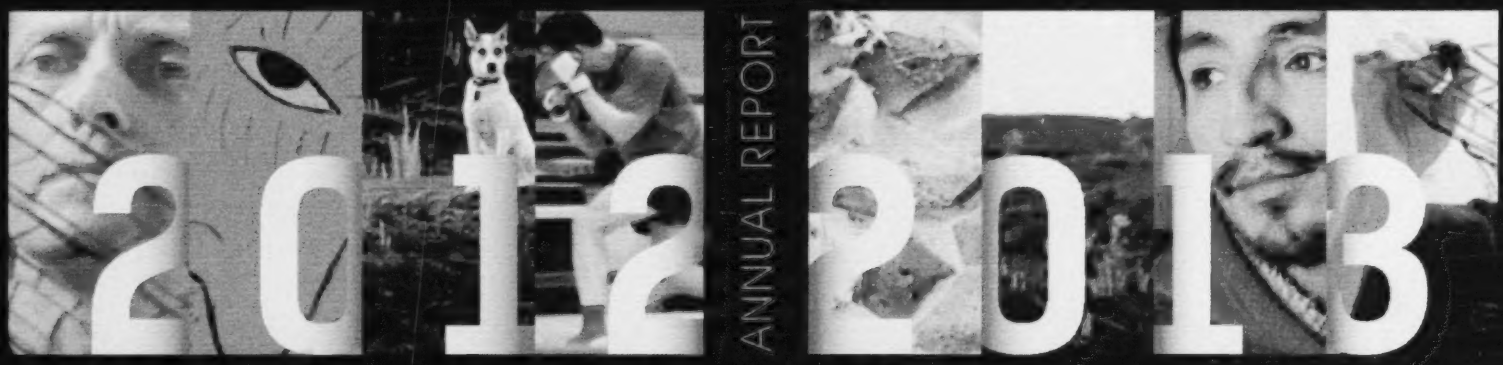
2012
ANNUAL REPORT
2013

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Photos from French Program productions are featured in the French-language version of this annual report at http://onf-nfb.gc.ca/rapports-annuels.

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BIO GAZ

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2012–2013 IN NUMBERS

76
Original NFB films and co-productions

8
Interactive websites

83
Digital documents supporting interactive works

2
Public installations

3
Applications for tablets

93
Independent film projects supported by the NFB (FAP and ACIC)

135
Awards

491
New productions on NFB.ca/ONF.ca

33,721
DVD units (and other products) sold in Canada

7,957*
Public and private screenings at the NFB mediatheques (Montreal and Toronto) and other community screenings

6,126
Television broadcasts in Canada

* The NFB mediatheques were closed on September 1, 2012, and the public screening program was expanded.

AUDIENCES

28,848,176

Total estimated Canadian audience

- 3,658,340
  Views on NFB.ca and ONF.ca
- 308,390
  Views of interactive productions
- 742,832
  Online partner views (YouTube, Dailymotion)
- 9,707,000
  Television views
- 4,245,890
  Institutional views (health and social services, public libraries, etc.)
- 8,369,622
  Views in the educational sector
- 20,386
  Home video views
- 68,023
  Visits to NFB mediatheques (Montreal and Toronto)
- 8,952
  Participants in workshops held in Canada, outside of the mediatheques
- 1,718,741
  Views at public screenings of NFB films (including theatrical views)

NFB.ca/ ONF.ca

6,351,028

Global visits

6,756,835

Global views

01 MESSAGE FROM THE NFB

As we look back on the 2012–2013 fiscal year, we also look back on the final chapter of a 2008–2013 Strategic Plan that proposed a sweeping transformation of the National Film Board of Canada—a change in the way we create works and connect with Canadians.

This plan was an act of faith in our capacity for innovation, challenging us to lead the way in this new digital age with productions that alter how visual content is experienced, and that place Canada at the forefront of digital media innovation.

It was this vision for the NFB that led us to create a groundbreaking online Screening Room and a family of acclaimed apps, which have provided Canadian and international audiences with a new way to share the experience of cinema, forging a one-to-one relationship between the NFB and the public.

NFB digital artists and artisans have explored exciting new modes of storytelling in trailblazing interactive productions, works that engage users in the creation of meaningful experiences, while the NFB has rededicated itself to being a creative laboratory for cutting-edge filmmaking, in documentary, animation, 3D stereoscopy and more.

We committed ourselves to digitizing our entire collection, in order to make NFB works accessible as never before, and pursued this goal diligently, year after year, with limited funds but unlimited creativity—in the process earning an international reputation for innovation.

We've worked with communities and partners across this land to build sustainable local initiatives for emerging artists, as well as workshops, community screenings and more. And we've worked tirelessly to reduce administrative overhead, devoting more resources to creation and accessibility.

ENGAGED WHERE THE FUTURE OF CANADA IS TAKING FORM

We were able to accomplish all this because, five years ago, we asked ourselves one fundamental question: Why should there be a National Film Board of Canada? With most Canadians able to access a multitude of programming choices, with Canada home to a well-established private film sector, what is the role, the relevance, of a public institution like the NFB?

This question has pushed us to reinvent ourselves; to reach out to and connect with Canadians; to find new ways to tell their stories and serve their needs; and to become a centre for world-class innovation in film and interactive media. It guided the creation of our 2008–2013 Strategic Plan and pushes us farther, now, as we enter a new five-year plan that will see us embracing ongoing change, creating works that stretch the imaginative limits of both artist and audience.

AUTHENTIC NEW VOICES IN DOCUMENTARY CINEMA

In 2012–2013, the NFB produced a slate of documentary films that captured some of the film world's highest honours, garnering critical and popular acclaim, and building on our tradition of excellence in non-fiction film.

These films gave a voice to new and authentic experiences, born of communities struggling to be heard, or, in some cases, simply survive. These powerful and inspiring expressions of the spirit and imagination also embodied the NFB conviction that form is content, and that our role as a pioneer and leader is to explore new terrain in non-fiction storytelling.

Perhaps no single film from this past year represents this commitment to innovative storytelling better than Sarah Polley's critically acclaimed hit ***Stories We Tell*** (*Les Histoires qu'on raconte*). Sarah had approached us back in 2008 because she was looking for an opportunity to go beyond her comfort zone and try something new, with only a basic idea about exploring how families remember their histories. She began development of *Stories We Tell* at the NFB, working with Ontario Centre producer Anita Lee, then joined our CFC/NFB Documentary Program—a unique laboratory for documentary development—where she could continue to experiment.

The result was a new kind of documentary, an inspired, genre-twisting film that has become one of the most celebrated Canadian films in recent history. Winner of the Ted Rogers Best Feature Length Documentary Award at the inaugural Canadian Screen Awards, named best Canadian film as well as best documentary by the Toronto Film Critics Association, and chosen as one of Canada's Top Ten feature films of the year by TIFF, *Stories We Tell* passed the $1 million mark in North American box office as of June 2013, and was distributed theatrically in Canada by Mongrel Media and in the U.S. by Roadside Attractions.

Our role as a producer of innovative non-fiction films was also embodied in Hugo Latulippe's acclaimed ***Alphée des étoiles*** (*Alphée of the Stars*), co-produced with Esperamos Films, which explores how the filmmaker's daughter, Alphée, continues to defy medical expectations, despite suffering from a rare genetic disorder. This moving, highly personal film played in cinemas across Quebec following its world premiere at Montreal's Festival du nouveau cinéma and has received Canadian and international honours, including the Special Jury Prize for Canadian Feature Documentary at Hot Docs and the Prix du public at the Visions du Réel festival in Nyon, Switzerland.

2012–2013 was also a noteworthy year for NFB documentaries that focused on the lives and concerns of Aboriginal peoples, with two groundbreaking works in particular.

The Eagle Vision/eOne Television/NFB co-produced ***We Were Children*** blends heart-wrenching accounts from residential school survivors Lyna Hart and Glen Anaquod with dramatic storytelling to reveal the personal impact of a national tragedy. The origins of this film go as far back as 2007, when executive producer Lisa Meeches and producer Kyle Irving began interviewing residential school survivors. Working with director Tim Wolochatiuk, they eventually settled on two courageous individuals whose experiences represent the stories of some 150,000 children.

The NFB is working closely with the Truth and Reconciliation Commission of Canada to use this film as a means of advancing the healing process at community screenings and national gatherings in Ottawa, Winnipeg, Montreal and across the country. *We Were Children* premiered nationally on APTN on March 19 and was released online at NFB.ca. We also created a study guide, in collaboration with the Legacy of Hope Foundation, and professional development workshops, to assist Canada's educators in sensitively and responsibly integrating this film and this issue into curricula.

In ***The People of the Kattawapiskak River***, legendary NFB filmmaker Alanis Obomsawin went behind the headlines to explore the housing crisis inside the Cree community of Attawapiskat in Northern Ontario, which became the focal point for a larger debate on the living conditions and rights of First Nations people across Canada. The film premiered at the imagineNATIVE Film + Media Arts Festival and was streamed free of charge for one week, beginning January 11, on the NFB's Aboriginal Peoples online channel, where it was viewed more than 48,000 times.

This was just one example of how, over the past year, we've been able to use our digital platforms and social marketing outreach to create national online events and film launches around issues of importance to Canadians.

To mark International Women's Day on March 8, we streamed Karen Cho's award-winning feature documentary ***Status Quo? The unfinished business of feminism in Canada*** for three days at NFB.ca, accompanied by more than 60 grassroots community screenings across Canada. In honour of Human Rights Day, Paul-Émile d'Entremont's ***Une dernière chance*** (*Last Chance*) was streamed free of charge from December 7 to 9, sharing stories of asylum seekers who fled homophobic violence in their native countries. This powerful NFB documentary won the award for best medium- or feature-length Acadian film at the Festival international du cinéma francophone en Acadie. And after a world premiere at Hot Docs and sold-out screenings in Winnipeg and Edmonton, Rosie Dransfeld's ***Who Cares*** was launched online at NFB.ca on January 8, taking audiences into the world of Edmonton's sex trade workers to tell the stories of women caught in a cycle of addiction, violence and prostitution.

Other acclaimed films showcased the NFB's leadership in original non-fiction features, exploring a diverse range of characters and stories.

Co-produced by EyeSteelFilm and the NFB, Yung Chang's ***The Fruit Hunters***, winner of the Grand Prix at the 30th International Environmental Film Festival in France, follows devotees who are scouring the globe to find and preserve rare and exotic fruit, while Caroline Martel's ***Le chant des ondes – Sur la piste de Maurice Martenot*** (*Wavemakers*) brings the story of Maurice Martenot's pioneering electronic musical instrument, the ondes Martenot, to the big screen for the first time, featuring the participation of Radiohead's Jonny Greenwood.

The End of Time (*La fin du temps*) is the final instalment in a trilogy of films by Peter Mettler exploring the limits of what can be expressed in cinema. Mettler takes on the elusive subject of time in this international co-production (maximage/Grimthorpe/NFB/SRF/SRG/SSR/ARTE G.E.I.E.), chosen for Canada's Top Ten list by TIFF.

Written and directed by Julien Fréchette, and produced by MC2 Communication Média and the NFB, ***Le prix des mots*** (*Silence Is Gold*) looks at whether free speech has limits, as it follows judicial proceedings initiated by mining companies over the 2008 release of the book *Noir Canada* and its allegations of abuses. After premiering last fall at the Rencontres internationales du documentaire de Montréal (RIDM), where it received a Magnus Isacsson Award Special Mention, *Le prix des mots* was launched theatrically on February 8.

Opening in Canadian cinemas on March 22, Sudz Sutherland's ***Home Again*** is another example of how the NFB offers a unique environment for crafting

stories. In this case, the NFB approached Sutherland and filmmaking partner Jennifer Holness—the acclaimed team behind *Love, Sex and Eating the Bones*—with an eye to developing innovative narrative feature projects. Over a period of six years, Holness and Sutherland developed their film, with our support. The result is a powerful drama, created in partnership with renowned Canadian producer Don Carmody, and inspired by true-life stories of people deported "home" to Jamaica despite being raised abroad since infancy.

In 2012–2013, NFB filmmakers also offered deeply personal explorations of the culture and stories of francophone Canadian communities.

Premiering at TIFF, ***Let the Daylight into the Swamp*** is an innovative 3D film blending fiction and documentary, myth and fact, comedy and tragedy. Director Jeffrey St. Jules recounts the story of his grandparents' lives in the logging towns of Northern Ontario, where Franco-Ontarian joie de vivre tempered the hardships of frontier existence.

The Acadian film community gained a major new voice in 2012–2013 with Justin Guitard's ***Une affaire de famille*** (*A Family Affair*). Winner of our Tremplin competition for emerging francophone filmmakers, Justin takes audiences inside the family-run general store where he grew up in Pointe-Verte, New Brunswick, paying tribute to a family devoted to its community in a short documentary that won top prizes at both the Festival international du cinéma francophone en Acadie and Rendez-vous du cinéma québécois.

KEY MOMENTS IN THE LIFE OF CANADA

From its very inception, the NFB has been there to chronicle key moments in the life of Canada and Canadians.

In ***The Portrait*** NFB filmmaker and 2005 Academy Award nominee Hubert Davis offers Canadians a rare opportunity to witness living history, following artist Phil Richards as he creates Canada's official portrait for Her Majesty Queen Elizabeth II's Diamond Jubilee. Launched at Rideau Hall in a ceremony attended by His Excellency David Johnston, *The Portrait* was also combined with classic films about Canada's Royal Family in ***Celebrating the Queen's Diamond Jubilee – Collector's Edition***, a two-DVD set from the NFB and our partners, Canada Post and the Department of Canadian Heritage, that has been distributed to over 20,000 Canadian secondary schools, colleges, CEGEPs, universities, public libraries and Canadian embassies and consulates worldwide. This project is similar to the one we designed for Quebec City's 400th anniversary in 2008.

Through ***The Loxleys and the War of 1812***, we offered Canadians an entertaining, cost-free way of rediscovering a vital part of their country's history. Based on the book by Renegade Arts Entertainment, this interactive graphic novel app for tablets was produced in partnership with the Department of Canadian Heritage, in both of Canada's official languages, and is available at the Apple App Store as well as Google Play. This immersive history experience for users aged 12 and up is accompanied by a study guide that helps educators incorporate it into classroom activities.

The NFB celebrated Canadian cultural achievements in 2012–2013 through our involvement with the Governor General's Performing Arts Awards. For the fifth consecutive year, the NFB brought together acclaimed Canadian filmmakers to craft a series of short signature works honouring the recipients of Canada's most prestigious performing arts awards. With the 2012–2013 crop of films, the NFB has now produced 40 shorts for the Awards.

A UNIQUE PLACE FOR GROUNDBREAKING ANIMATION ART

The NFB's leadership in auteur animation was on display once again, with works by top animation artists from Canada and the rest of the world. NFB animation studios offer established and emerging artists a unique environment and the time and support they need to experiment, take risks and craft groundbreaking works.

These animated productions garnered over 60 Canadian and international awards in 2012–2013—representing almost half of all awards won by NFB films this past year.

Highlights included Patrick Bouchard completing a "hat trick" at the Jutras with his third win in the category of Best Short or Medium-Length Animated Film, for ***Bydlo***. This powerful clay animation film opened the Fantasia Festival in Montreal, where it added to its list of honours with both the Coup de coeur (Special Prize) and a Special Award for Technical Achievement.

Edmond était un âne/Edmond Was a Donkey (Papy3D Productions/ARTE France/NFB) by Franck Dion received the Bravo!Fact Award for Best Canadian Short at the CFC Worldwide Short Film Festival and the award for Best International Short Film at the Festival international du cinéma francophone en Acadie, along with such international honours as a Special Jury Award at the Annecy International Animation Film Festival.

Paula, directed by Dominic Etienne Simard and produced through the French Animation studio's Cinéaste recherché(e) competition for emerging animators, was named Best Animated Short at the inaugural Canadian Screen Awards and received the Berlin-Brandenburg Short Award for Best Film at the Berlin International Short Film Festival.

Martine Chartrand, creator of the multi-award-winning NFB short *Âme noire/Black Soul*, was back with a new NFB film, ***MacPherson***. A tribute to the friendship between poet Félix Leclerc and Jamaican engineer Frank Randolph Macpherson, this paint-on-glass work opened the Montreal World Film Festival, where it won the Best Canadian Short Film Public Award as well as the First Prize for Short Film.

Narrated by Christopher Plummer, Regina Pessoa's ***Kali le petit vampire/Kali the Little Vampire*** (Folimage Studios/Ciclope Filmes/NFB/Studio GDS) is a poetic children's fable about self-acceptance whose international honours include the prestigious Hiroshima Prize at the Hiroshima International Animation Festival, while another of our international co-productions, Hefang Wei's ***Le banquet de la concubine/The Banquet of the Concubine*** (Foliascope/Folimage/NFB), received a Jury Award at the Montreal World Film Festival.

Even as we develop new animation applications for digital and stereoscopic technology, we're keeping pre-digital animation breakthroughs alive. The NFB is home to the only still-working Alexeïeff-Parker pinscreen in the world, used to craft the award-winning ***Le grand ailleurs et le petit/Here and the Great Elsewhere*** by Michèle Lemieux, who was introduced to this rare technique by pinscreen expert Jacques Drouin at an NFB master class.

The NFB continued to add to Canada's animation talent pool in 2012–2013 with our Hothouse apprenticeship program for emerging artists. Our eighth season of Hothouse gave young animators a chance to take advantage of new hardware, software and platforms to create their works, with 12 new short films premiering online at NFB.ca, as well as festival debuts for Jesse Gouchy's ***Baaad Dream*** at the imagineNATIVE Film + Media Arts Festival and Carrie Mombourquette's ***Meltdown*** at the International Environmental Film Festival in Paris.

PIONEERING INTERACTIVE WORKS

In 2012–2013, the NFB continued to lead the way as an innovator and driving force in documentary transmedia, creating immersive experiences shaped by an emphasis on ethics and authenticity—works that push the boundaries of interactive creation. Over the last few years, the NFB has defined much of the practice in this area, but the world is catching up. Our challenge now is to keep forging ahead; to keep the startling sense of discovery and awe alive.

A total of eight interactive productions and two installations were launched last year. One of our interactive productions from the previous fiscal year, ***Bear 71***, continued to capture accolades in 2012–2013, garnering 120,894 views and a Gold Cyber Lion Award, in addition to being selected as the world's top website of the year by the Favourite Website Awards.

Reflecting our ongoing commitment to creating interactive and film projects that help improve the lives of Canadians, ***Here At Home*** was launched on May 15, in French and English, as part of Canadian Mental Health Week. This cutting-edge documentary experience explores a radical experiment—the largest of its kind in the world—by the Mental Health Commission of Canada to end chronic homelessness for people with mental illnesses. Produced by the NFB's English and French Program branches, and shot in Moncton, Montreal, Toronto, Winnipeg and Vancouver, *Here At Home* received the Grand Prize–Information and Documentary Site at the InfoPresse Boomerang Awards, and was named Site of the Day by the Favourite Website Awards.

Two NFB web projects emerged out of our ongoing work to strengthen the French language in Canada.

Échos – la francophonie dans tous ses états celebrates the richness and vitality of French, inviting young people to express themselves and create their own works *en français*, in innovative and inspired ways. Created by the Departement.ca studio and Pascal Brouard, with the participation of filmmakers from 12 francophone countries, the project was launched as an interactive installation at the French Language World Forum of the International Organization of La Francophonie in Quebec City, July 3 to 5, in the presence of Abdou Diouf, Secretary-General of La Francophonie.

Ta parole est en jeu! is a playful interactive website that helps young people discover the richness of the French language in Canada, with online games that explore the vocabulary, expressions, regionalisms, accents and communities of the French-speaking world and the history of French in Canada. The site includes short films shot in every province and territory in the country. It's a joint venture of the NFB and the Groupe des technologies de l'apprentissage de l'Université de Moncton, financed in part by the Department of Canadian Heritage's Canada Interactive Fund.

With the 2012 student protests having a profound impact on Quebec politics and society, the NFB moved quickly to collaborate with the magazine *Urbania* on ***Rouge au carré***, an interactive essay exploring the relationship between the "Quebec Spring" and Jean-Jacques Rousseau's *The Social Contract*. Created by the École de la Montagne Rouge and Commun, with music by Capitaine Soldat and the participation of Pascal Henrard, *Rouge au carré* was featured on Radio-Canada.ca as well as on the NFB's own platforms, and received the Grand Prize in the Experiential Site category at the InfoPresse Boomerang Awards.

The aftermath of the Quebec student protests is also explored in the online interactive essay ***Le printemps d'après*** *(The Following Spring)*, one of two works directed for us by videographer and photographer Jérémie Battaglia, and one of four online works exploring social issues in Quebec and created through our partnership with *Le Devoir*. Battaglia also directed ***Le poids d'une voix – 30 électeurs pour raconter la démocratie***, focusing on the 2012 Quebec general election through daily portraits of new voters, while Dominic Turmel was artistic director on ***Les maux illisibles***, an interactive essay that looks at literacy in Quebec, where approximately 1.3 million people over the age of 16 are considered illiterate.

The fourth project in our collaboration with *Le Devoir*, ***Un vendredi soir au club video*** *(Friday Night at the Video Store)*, co-directed by Cédric Chabuel and Alexandra Viau, examines yet another way in which the Internet is changing how we live, telling the stories of five corner video stores struggling to stay afloat.

In October 2012, we also launched the first project of the NFB's partnership with the imagineNATIVE Film + Media Arts Festival, aimed at supporting new forms of Indigenous artistic expression. ITWÉ Collective's ***DE NORT*** was featured as an installation premiere and interactive preview at imagineNATIVE. This online interactive journey and onsite installation explores, through household objects, the lives and experiences of people living on a northern Manitoba reserve.

A SUSTAINED CONNECTION WITH AUDIENCES

A commitment to putting the needs of Canadians first, and to creating a new online space where audiences could access their country's audiovisual legacy, was at the heart of our groundbreaking NFB Screening Room. Envisioned as a place where people could interact with the NFB's rich library as well as one another, *NFB.ca* has helped to spawn a range of applications for smartphones, tablets and connected TV.

On July 7, we added to this growing family of apps with the ***Ludovic*** iPad application, designed to entertain and educate pre-reading children between the ages of 3 and 5—an ideal vacation companion as Canadian families headed to the beach or cottage. Based on the acclaimed ***Quatre saisons dans la vie de Ludovic*** *(Four Seasons in the Life of Ludovic)* series, a quartet of puppet-animated short films by animation virtuoso Co Hoedeman, it's the first NFB iPad app specifically intended for children.

We also added a selection of popular NFB documentaries to Google Play, as Google's rebranded online store joined our growing list of online distribution partners.

Internationally, we forged an exciting new partnership with China's Phoenix New Media to create **NFB ZONE**, the first Canadian-branded online channel in the People's Republic of China. This partnership showcases approximately 130 NFB animated or documentary films on the digital platforms of Phoenix New Media, whose web portal and mobile channels reach 300 million page views each day.

We continued to increase our presence in the public space. At the request of Aéroports de Montréal, we expanded our exhibit at Montreal-Trudeau Airport from passenger-only areas into open-access spaces, with a tribute to Oscar-winning NFB animated films as well as a new feature that enables airport visitors to learn about our films and stream or download content utilizing barcode technology. We also partnered with VIA Rail Canada, CBC/Radio-Canada and the Historica-Dominion Institute on an interactive platform providing passengers on VIA Rail in the busy Quebec City – Windsor corridor with free access to Canadian programming as of spring 2013.

WORKING LOCALLY WITH FRENCH-SPEAKING MINORITY COMMUNITIES

In francophone minority communities, there's a need for cultural events and programming that can help preserve the French language and strengthen communities. We're active in programming, working with official-language minority filmmakers across Canada, but we're also connecting with local partners on public events that bring the richness of NFB French-language cinema into communities, in addition to developing programs that mentor new voices in francophone Canadian film.

Our eighth straight year of partnering with the Rendez-vous de la Francophonie saw a significant increase in public participation for this cross-Canada event, now taking place in 86 cities—a testament to Canadians' support for French language and culture as well as to the hard work of our accessibility team. There was a 50 percent increase over the previous year in registrations for screenings, with three cities added in Alberta and five more in British Columbia, as well as significant growth in the number of registrations in Ontario.

Under a new three-year agreement signed in October 2012, the NFB and TFO are now working together to promote French-language culture and creation, developing innovative productions that will showcase francophone creative talent from both Canada and abroad. We also continued on our tour of francophone minority communities, with Claude Joli-Cœur, Assistant Commissioner, and Deborah Drisdell, Director General, Accessibility and Digital Enterprises, travelling to Winnipeg in February 2013 to meet with some 20 Franco-Manitoban organizations and associations. These group meetings took place as part of our Cross-Canada Tour, which had already visited organizations from French-speaking communities in the Maritimes, Alberta and British Columbia, with the aim of establishing sustainable activities to enhance the promotion of the French language and works by francophone filmmakers throughout Canada.

Organizationally, we consolidated our francophone presence across the country in 2012–2013 through the appointment of an executive producer for our new Canadian Francophonie Studio and the creation of a French Program interactive producer position in Vancouver. They will join the Canadian Francophonie Studio – Acadie in Moncton, and of course our legendary studios in Quebec, as part of the NFB's ongoing commitment to the flourishing of French language and culture across this land.

NEW INITIATIVES AND PARTNERSHIPS WITH ABORIGINAL COMMUNITIES

The NFB is a pioneer and world leader in producing works by Aboriginal directors—artists who explore Aboriginal history and culture and express the concerns of communities facing a range of social and environmental challenges. We're also working with First Nations, Inuit and Métis organizations and communities across Canada to create sustainable mentorship and community media initiatives.

For **Digital North 1.0**, the NFB and the Nunavut Film Development Corporation partnered on a call for proposals to participate in NFB-led labs on the development and production of interactive works, with the goal of connecting with creators and developing the digital capacity of Canada's North. Artists from Iqaluit and Igloolik were selected, and NFB producer Alicia Smith travelled to these communities with a small team to hold intensive, five-day labs.

We also expanded our Tremplin program for emerging French-language filmmakers to offer a new initiative specifically designed for First Nations francophone filmmakers in Quebec. Called **Tremplin**

NIKANIK, this joint venture with APTN will give aspiring filmmakers the chance to make a short first or second documentary film, gaining valuable hands-on screenwriting and production experience working with respected industry professionals.

In the U.K., we joined with Cambridge Arts Picturehouse, the Cambridge Science Festival and the Polar Museum at the Scott Polar Research Institute for Arctic Film Festival: Voices from the North, a week-long celebration of film that introduced the vibrancy of Inuit cinema and culture to new audiences and was attended by distinguished Inuit artists.

LEADERSHIP IN DIGITAL PRESERVATION AND ARCHIVING

When we committed ourselves to our digital shift five years ago, we knew that we would have limited financial resources to accomplish this vital work—and so we set about harnessing our own ingenuity to develop in-house solutions and expertise. Today, after five years of hard work and innovation, we've reached a milestone, with 38 percent of our active collection now digitized.

And something else has happened, something rather remarkable. Along the way, we've established a reputation for the NFB and Canada as a world leader in digital preservation and archival management, a standing that can be seen in the many requests in 2012–2013, from leading international bodies, to share our expertise.

At the invitation of the Society of Motion Picture and Television Engineers, the NFB R&D team worked alongside international experts to deliver a seminar on digitization and digital workflow that kicked off in Montreal in September to a sold-out audience, with encore presentations slated for Toronto, Washington, New York, Hollywood and elsewhere. That same month, the NFB presented some of the innovative solutions of our digital strategy at a UNESCO conference in Vancouver entitled "The Memory of the World in the Digital Age: Digitization and Preservation." The NFB was one of a select group of organizations invited to give showcase presentations, which brought together digital preservation experts from around the globe.

In October, the NFB joined such formidable brands as Warner Brothers and the L.A. Lakers as the subject of a case study at the Association of Moving Image Archivists (AMIA) Digital Asset Symposium, held in Hollywood, where we were asked to present solutions we've developed in response to the technological challenges of our digitization drive. AMIA also asked us to take part in its annual conference, held in December 2012 in Seattle, where, once again, NFB leadership in digital archives management was much in demand.

Munich-based motion picture technology leader ARRI Group consulted with NFB technical experts to adapt its film digitization system ARRISCAN for use with 16mm prints. NFB R&D engineer Jimmy Fournier also travelled to Munich to test the new system with a selection of old and damaged NFB 16mm films, with the result that our input has helped to fine-tune this state-of-the-art system, while improving its capacity to meet our needs in digitizing the NFB's large library of 16mm films.

We also continued to make progress on our media asset management (MAM) system last fiscal, a central component of our plan to better manage our digital assets and shift from text to media management. We signed a partnership agreement with North Plains Systems for the purpose of adapting their Telescope MAM system to our own proposed method, one that will enable our users to access our collection and select the works they need in a user-friendly environment.

On November 21, Deborah Drisdell and Luisa Frate were invited by the Conference Board of Canada to close its symposium, "Public Sector Transformation 2012: Navigating the Perfect Storm," with a presentation about the NFB's digital transformation. American change-management expert David Hurst, in attendance, had high praise for how we've gone about this work: with limited financial resources but a readiness to work together to take risks and create innovative solutions.

A DYNAMIC, EVOLVING ORGANIZATION

A key goal for us in our new Strategic Plan is to continue along the path of organizational renewal, and to create a dynamic, evolving organization that is more responsive to the needs of Canadians and more open to change, with a structure that enhances our ability to work and create differently.

A model such as this cannot simply be "handed down" from management to our team. It's vital that it emerge organically from a collective discussion and reflection on the fundamental, existential question of the role of the NFB in this new century.

So we established an employee consultation process that would guide our thinking about the NFB's future. Six working groups, comprised of staff from across the country, explored the subjects of artistic creation, audiences, business models, the role of the public sector and the future of public space, and technological innovation.

Critically, we also asked eminent thinkers and experts from outside the organization to join our process, to share their expertise in key areas such as the future of public space; social, demographic and economic trends; the future of creation, and more. NFB employees met with Michel Venne, director and founder of the Institut du Nouveau Monde; Allan Gregg, president of Harris/Decima; Don Drummond, Matthews Fellow and Distinguished Visiting Scholar in the School of Policy Studies at Queens University; William Uricchio, lead researcher at MIT Open Documentary Lab; Hélène Godin, executive creative vice president and partner at the branding firm Sid Lee; and the award-winning Canadian writer Lawrence Hill, who explored for us how history gets told—and by whom.

Their perspectives became part of a far-ranging discussion on what our role should be as a public producer, and how we need to adapt and change in order to engage with our audiences and with one another as colleagues, as part of a fluid, dynamic structure. These discussions then helped nurture further reflections on these issues as we drafted the 2013-2018 Strategic Plan, taking into consideration all of this insightful, stimulating work.

A YEAR OF CHALLENGES

Of course, 2012–2013 was a year of great challenges for the NFB, as it was for all federally funded bodies. Beginning on March 29, the NFB shouldered its share of the burden in reducing the federal deficit, with a $6.68 million reduction in our annual budget, equivalent to a 10 percent reduction in our parliamentary allocation.

We had to make some difficult choices, most notably the closing of our public access centres, the CineRobotheque in Montreal and the Mediatheque in Toronto. But we also strived to make choices that would ensure the long-term viability of the NFB, maintain our capacity to innovate in the creation and distribution of works, and connect with Canadians. So we moved to enrich our educational workshops, creating new positions for workshop animators, and offered educators enhanced resources via our online educational service, CAMPUS.

It was a difficult process—but we have emerged from it leaner and more focused, working smarter and utilizing new technologies, as we continue to challenge ourselves to create and share works that make a difference in the lives of Canadians.

BEGINNING A NEW ENGAGEMENT WITH CANADIANS

The results reported here represent the final chapter of a five-year-long process to transform Canada's public producer and distributor—how we create, how we listen, and how we connect with Canadians, in their communities.

It has been an ambitious, challenging, exciting process—and one that is just beginning.

In our 2013–2018 Strategic Plan, we are challenging ourselves to go further. We are dedicating ourselves to even more radical change—not a destination, but a process—continually revisiting, re-examining, rethinking the NFB's purpose and benefit to Canadians.

This demanding yet intensely rewarding work will release a dynamic burst of creative energy and innovation, enable us to take the lead in the debate over the changing role of public institutions today, and further establish the NFB as a major player in the global media landscape.

The NFB matters to the extent that what we do has a positive impact on the lives of Canadians. From our filmmakers, animators and digital storytellers, to our technicians, our marketers—indeed, our entire team—we must be focused on creating experiences that touch the imaginative, emotional and intellectual chords of Canadians.

This commitment has already led to profound changes in how we work and create, and world-class achievements in programming and accessibility. It must continue to guide us in all our decisions, going forward.

Thank you to everyone involved in making 2012–2013 a success.

THE END OF TIME – Peter Mettler

02 AWARDS RECEIVED

Abbreviations C: Creator(s) D: Director(s) P: Producer(s)

24 POSES FÉMINISTES

(website)
C. **Caroline Hayeur**
P. Hugues Sweeney

CRAZY BUT COOL AWARD
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

UNE AFFAIRE DE FAMILLE

D. **Justin Guitard**
P. Maryse Chapdelaine, Murielle Rioux-Poirier

LA VAGUE/ACIC-ONF AWARD FOR BEST ACADIAN SHORT FILM, WITH A CASH PRIZE OF $5,000 IN SERVICES
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 23, 2012

TV5 AWARD FOR BEST FRANCO-CANADIAN FILM WITH A CASH PRIZE OF $1,500
Rendez-vous du cinéma québécois
Montreal, Canada
March 3, 2013

L'AUTOMNE DE POUGNE

D. **Pierre-Luc Granjon, Antoine Lanciaux**
P. Marie-Claude Beauchamp, Christine Côté, Paul Risacher, Normand Thauvette (CarpeDiem Film & TV), Laurence Blaevoet, Sophie Boé, Chrystel Poncet (Piwi +), Pascal Le Nôtre (Folimage Studios), Marc Bertrand, René Chénier (NFB)

SPECIAL DISTINCTION, YOUNG AUDIENCE'S JURY
Rencontres internationales du cinéma d'animation
Wissembourg, France
November 20, 2012

LE BANQUET DE LA CONCUBINE

D. **Hefang Wei**
P. Emmanuel Bernard (Folimage Studios), Nicolas Burlet (Nadasdy Film), Pascal Le Nôtre (Foliascope), Julie Roy (NFB)

JURY AWARD
Montreal World Film Festival
Montreal, Canada
September 3, 2012

BARCODE/CODE BARRE

(website)
C. **Departement**
P. David Carzon, Marianne Levy-Leblond, Joël Ronez (ARTE France), Rob McLaughlin, Hugues Sweeney (NFB)

CANADA MEDIA FUND GRAND PRIZE FOR INNOVATION
NUMIX Awards
Montreal, Canada
May 17, 2012

PRIX ITALIA 2012 WEB COMPETITION PRIZE: NEW CONTENT AND TECHNOLOGIES FOR THE MULTISCREEN TELEVISION
Prix Italia
Turino, Italy
September 21, 2012

BEST MOBILE APPLICATION – CONTENT
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

BARCODE/CODE BARRE

(installation)
P. **Hugues Sweeney**

INTERACTIVE INSTALLATION AWARD
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

THE BASKETBALL GAME

D. **Hart Snider**
P. Yves J. Ma

JUNIOR YOUTH JURY AWARD FOR MOST INSPIRATIONAL SHORT FILM
Reel 2 Real International Film Festival for Youth and Families
Vancouver, Canada
April 20, 2012

YOUTH JURY AWARD FOR BEST ANIMATION
ViewFinders: International Film Festival for Youth
Halifax, Canada
April 21, 2012

AUDIENCE CHOICE AWARD FOR BEST SHORT
Jewish Film Festival
Seattle, United States
March 10, 2013

BEAR 71

(website)
C. **Leanne Allison, Jeremy Mendes**
P. David Christensen, Dana Dansereau, Loc Dao, Rob McLaughlin, Bonnie Thompson

INTERACTIVE – ENTERTAINMENT, ARTS AND TOURISM
Applied Arts Magazine Awards
Toronto, Canada
April 25, 2012

INTERACTIVE – ONLINE VIDEO
Applied Arts Magazine Awards
Toronto, Canada
April 25, 2012

GOLD PENCIL: WEBSITES/PUBLIC SERVICE/NON-PROFIT
One Show Interactive Awards
New York, United States
May 11, 2012

ROCKIE AWARD FOR BEST WEBSERIES – NON-FICTION PROGRAMS
World Media Festival
Banff, Canada
June 13, 2012

SHEFFIELD INNOVATION AWARD
Sheffield Doc/Fest
Sheffield, England
June 17, 2012

GOLD CYBER LION
Lions International Festival of Creativity
Cannes, France
June 23, 2012

FNC LAB INNOVATION AWARD – INTERACTIVE WORKS/WEB PROJECTS
Festival du nouveau cinéma
Montreal, Canada
October 21, 2012

NOT FOR PROFIT/PUBLIC SERVICE CATEGORY
The Advertising & Design Club of Canada (ADCC) Awards
Toronto, Canada
November 15, 2012

BEST WEB SERIES: NON-FICTION
Digi Awards
Toronto, Canada
December 4, 2012

FWA SITE OF THE YEAR FOR 2012
Favourite Website Awards
Litlington, England
January 15, 2013

BIG DRIVE

D. **Anita Lebeau**
P. Derek Mazur

THE CHUCK JONES CENTER FOR CREATIVITY AWARD FOR ACHIEVEMENT IN ANIMATION
Newport Beach Film Festival
Newport Beach, United States
May 3, 2012

BLA BLA

(website)
C. **Vincent Morisset**
P. Hugues Sweeney

BRONZE PENCIL
One Show Interactive Awards
New York, United States
May 11, 2012

WEBBY AWARD – WEBSITE – NETART
The Webby Awards
New York, United States
May 21, 2012

BEST ORIGINAL PROGRAM OR SERIES PRODUCED FOR NEW MEDIA
Prix Gémeaux
Montreal, Canada
September 16, 2012

BLA BLA

(installation)
C. **Vincent Morisset**
P. Hugues Sweeney

INTERACTIVE INSTALLATION AWARD
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

BONE WIND FIRE

D. **Jill Sharpe**
P. Yves J. Ma

BEST DOCUMENTARY SHORT
Sonoma International Film Festival
Sonoma, United States
April 15, 2012

BEST OVERALL SOUND (VELCROW RIPPER)
Leo Awards
Vancouver, Canada
May 26, 2012

BEST SHORT DOCUMENTARY
Santa Fe Independent Film Festival
Santa Fe, United States
October 21, 2012

PEOPLE'S SHORTEE PRIZE
Taos Shortz Film Fest
Taos, United States
March 10, 2013

THE BOXING GIRLS OF KABUL

D. **Ariel Nasr**
P. Annette Clarke

BEST DOCUMENTARY FILM
ViewFinders: International Film Festival for Youth
Halifax, Canada
April 21, 2012

INSPIRIT FOUNDATION PLURALISM PRIZE, WITH A CASH PRIZE OF $10,000
Hot Docs
Toronto, Canada
May 6, 2012

HONOURABLE MENTION FOR THE NFB COLIN LOW AWARD
DOXA Documentary Film Festival
Vancouver, Canada
May 13, 2012

BEST SHORT DOCUMENTARY
Canadian Screen Awards
Toronto, Canada
March 3, 2013

BURQUETTE

(website)
C. **Francis Desharnais**
P. Christiane Asselin, Marc Beaudet (Turbulent Médias Inc.), Josée Vallée (Cirrus Communications), Julie Roy (NFB)

FICTION, VARIETY, HUMOUR WEBSITE AWARD
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

BEST IN CANADIAN CULTURE
Digi Awards
Toronto, Canada
December 4, 2012

BYDLO

D. **Patrick Bouchard**
P. Julie Roy

COUP DE COEUR (ANIMATION) SPECIAL PRIZE
Fantasia Festival
Montreal, Canada
August 9, 2012

SPECIAL AWARD FOR TECHNICAL ACHIEVEMENT IN THE ANIMATION CATEGORY
Fantasia Festival
Montreal, Canada
August 9, 2012

BEST PROFESSIONAL SHORT
Stop Motion Film Festival
Montreal, Canada
October 21, 2012

SPECIAL DISTINCTION
Rencontres internationales du cinéma d'animation
Wissembourg, France
November 20, 2012

GRAND PRIX OF THE FESTIVAL – THE GOLDEN JABBERWOCKY, WITH A CASH PRIZE OF €2,500
International Film Festival Etiuda & Anima
Cracow, Poland
November 29, 2012

BEST ANIMATION FILM AWARD
Clermont-Ferrand International Short Film Festival
Clermont-Ferrand, France
February 9, 2013

SPECIAL JURY MENTION IN THE BEST INTERNATIONAL ANIMATION SHORT CATEGORY (PROFESSIONAL)
EME Awards
Mumbai, India
March 9, 2013

BEST SHORT OR MEDIUM-LENGTH ANIMATED FILM
Jutra Awards
Montreal, Canada
March 17, 2013

CMYK

D. **Marv Newland**
P. Martin Rose

BEST DIRECTION (MARV NEWLAND & KUNAL SEN)
Leo Awards
Vancouver, Canada
May 26, 2012

UNE DERNIÈRE CHANCE

D. **Paul Émile d'Entremont**
P. Maryse Chapdelaine, Murielle Rioux-Poirier

BEST ATLANTIC ORIGINAL SCORE OR SONG: CLAUDE FOURNIER, WITH $5,000 IN SERVICES, SPONSORED BY HIDEOUT STUDIOS
Atlantic Film Festival
Halifax, Canada
September 20, 2012

LA VAGUE-LÉONARD-FOREST AWARD FOR BEST ACADIAN MID-LENGTH OR FEATURE LENGTH FILM
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 23, 2012

EDMOND ÉTAIT UN ÂNE

D. **Franck Dion**
P. Franck Dion, Richard Van Den Boom (Papy3D Productions), Julie Roy (NFB)

SPECIAL JURY AWARD – SHORT FILM CATEGORY
Annecy International Animation Film Festival
Annecy, France
June 9, 2012

BRAVOIFACT AWARD FOR BEST CANADIAN SHORT, WITH A CASH PRIZE OF $5,000
CFC Worldwide Short Film Festival
Toronto, Canada
June 10, 2012

BEST SHORT ANIMATION
Alpinale Short Film Festival
Bludenz, Austria
August 11, 2012

JURY SPECIAL MENTION
Animasyros International Animation Festival and Forum
Syros, Greece
September 23, 2012

GOLD PLAQUE FOR ANIMATED SHORT
Chicago International Film Festival
Chicago, United States
October 25, 2012

LE MÉTRANGE BEAUMARCHAIS
Court Métrange
Rennes, France
October 28, 2012

JURY'S SPECIAL MENTION
International Animated Film Festival/ Cinanima
Espinho, Portugal
November 18, 2012

BEST INTERNATIONAL SHORT FILM
Festival international du cinéma francophone en Acadie
Moncton, Canada
November 23, 2012

YORAM GROSS AWARD FOR BEST INTERNATIONAL ANIMATION
Flickerfest International Short Film Festival
Sydney, Australia
January 20, 2013

NATIONAL GRAND PRIZE, WITH A CASH PRIZE OF $1,000
Regard sur le court métrage au Saguenay
Chicoutimi, Canada
March 17, 2013

BEST SCREENPLAY PRIZE, WITH A CASH PRIZE OF $1,000
Regard sur le court métrage au Saguenay
Chicoutimi, Canada
March 17, 2013

ELISHA AND THE CACAO TREES

D. **Rohan Fernando**
P. Annette Clarke

1ST PRIZE, DOCUMENTARY FILM (CHILDREN'S JURY)
Chicago International Children's Film Festival
Chicago, United States
November 4, 2012

FLAWED

D. **Andrea Dorfman**
P. Annette Clarke

AUDIENCE AWARD FOR BEST SHORT
Denver Jewish Film Festival
Denver, United States
February 17, 2013

THE FRUIT HUNTERS

D. **Yung Chang**
P. Mila Aung-Thwin, Bob Moore (EyesteelFilm Inc.), Kat Baulu (NFB)

GRAND PRIX
International Environment Film Festival/ FIFE
Paris, France
February 26, 2013

GOD'S LAKE NARROWS

(website)
D. **Kevin Lee Burton, Alicia Smith**
P. Alicia Smith

BEST USE OF PHOTOGRAPHY (WEBSITE)
The Webby Awards
New York, United States
May 21, 2012

LE GRAND AILLEURS ET LE PETIT ICI

D. **Michèle Lemieux**
P. Julie Roy

3RD AWARD – THE BRONZE PEGASUS
Animator International Animation Festival
Poznan, Poland
July 19, 2012

BEST SHORT FILM
Animage – International Animation Festival of Pernambuco
Recife, Brazil
September 30, 2012

BEST SOUND
Animage – International Animation Festival of Pernambuco
Recife, Brazil
September 30, 2012

GRAND PRIZE
International Animated Film Festival/ Cinanima
Espinho, Portugal
November 18, 2012

SPECIAL MENTION
Black Nights Film Festival
Tallinn, Estonia
November 18, 2012

GRAND PRIX OF THE RENCONTRES
Rencontres internationales du cinéma d'animation
Wissembourg, France
November 20, 2012

SPECIAL MENTION
International Film Festival Etiuda & Anima
Cracow, Poland
November 29, 2012

HARD LIGHT

D. **Justin Simms**
P. Annette Clarke

HONOURABLE MENTION FOR THE NFB COLIN LOW AWARD
DOXA Documentary Film Festival
Vancouver, Canada
May 13, 2012

JURY AWARD
Festival international du film sur l'art/FIFA
Montreal, Canada
March 24, 2013

HIGHRISE: ONE MILLIONTH TOWER

(website)
D. **Katerina Cizek**
P. Gerry Flahive

AWARD OF MERIT IN THE MEDIA CATEGORY
Heritage Toronto Awards
Toronto, Canada
October 9, 2012

BEST ORIGINAL PROGRAM OR SERIES PRODUCED FOR DIGITAL MEDIA – NON-FICTION
Canadian Screen Awards
Toronto, Canada
March 3, 2013

HIGHRISE: OUT MY WINDOW

(website)
D. **Katerina Cizek**
P. Gerry Flahive

AUDIENCE AWARD: BEST MULTIMEDIA INTERACTIVE FILM
Festival tous écrans
Geneva, Switzerland
November 8, 2012

HOW DOES IT FEEL

D. **Lawrence Jackman**
P. Annette Clarke

GOLDEN SHEAF AWARD: DOCUMENTARY BIOGRAPHY
Yorkton Film Festival
Yorkton, Canada
May 27, 2012

I WAS A CHILD OF HOLOCAUST SURVIVORS

D. **Ann Marie Fleming**
P. Gerry Flahive, Michael Fukushima

MICHAEL MOSKOVITZ AWARD FOR A FILM ON A JEWISH THEME
J.I. Segal Awards
Montreal, Canada
November 14, 2012

ICI, CHEZ SOI/HERE AT HOME

(website)
D. **Departement**
P. Nathalie Cloutier

GRAND PRIZE – INFORMATION AND DOCUMENTARY WEBSITE
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

FWA SITE OF THE DAY AWARD
Favourite Website Awards
Litlington, England
December 4, 2012

KALI LE PETIT VAMPIRE

D. **Regina Pessoa**
P. Abi Feijo (Ciclope Filmes), Pascal Le Nôtre (Folimage Studios), Georges Schwizgebel, Claude Luyet (Studio GDS), Michèle Bélanger, René Chénier, Julie Roy (NFB)

HONOURABLE MENTION FOR THE PIXEL BUNKER AWARD FOR BEST PORTUGUESE SHORT FILM
IndieLisboa International Independent Film Festival
Lisbon, Portugal
May 6, 2012

PRIX RTP2 ONDA CURTA
IndieLisboa International Independent Film Festival
Lisbon, Portugal
May 6, 2012

PRIX DE LA COMPÉTITION 2 – AWARDED BY PROFESSIONAL JURY
Plein la bobine – Festival de Cinéma Jeunes Publics
Paris, France
June 14, 2012

HIROSHIMA PRIZE
Hiroshima International Animation Festival
Hiroshima, Japan
August 27, 2012

SPECIAL JURY PRIZE FOR BEST ANIMATION
Animanima
Cacak, Serbia
September 9, 2012

1ST PRIZE, ANIMATED SHORT FILM (ADULT JURY)
Chicago International Children's Film Festival
Chicago, United States
November 4, 2012

JURY'S SPECIAL MENTION
International Animated Film Festival/ Cinanima
Espinho, Portugal
November 18, 2012

PRIZE FOR BEST ORIGINAL SOUNDTRACK
International Animated Film Festival/ Cinanima
Espinho, Portugal
November 18, 2012

MA TRIBU C'EST MA VIE

(website)
D. **Myriam Verreault**
P. Hugues Sweeney

ORIGINAL INTERACTIVE CATEGORY: PUBLIC AFFAIRS, MAGAZINE AND DOCUMENTARY
NUMIX Awards
Montreal Canada
May 17, 2012

MACPHERSON

D. **Martine Chartrand**
P. Marc Bertrand, Marcel Jean

1ST PRIZE (SHORT FILM)
Montreal World Film Festival
Montreal, Canada
September 3, 2012

PUBLIC AWARD FOR BEST CANADIAN SHORT FILM
Montreal World Film Festival
Montreal, Canada
September 3, 2012

HONOURABLE MENTION FOR CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
Ottawa International Animation Festival
Ottawa, Canada
September 23, 2012

ASIFA-COLORADO BEST ANIMATED SHORT AWARD, WITH A CASH PRIZE OF $500
Starz Denver Film Festival
Denver, United States
November 11, 2012

MERCI MON CHIEN

D. **Nicolas Bianco-Levrin, Julie Rembauville**
P. Corinne Destombes, Jacques-Rémy Girerd (Folimage Studios), Julie Roy (NFB)

1ST PRIZE
Premio Simona Gesmundo Corti d'Animazione
Cetraro, Italy
October 27, 2012

JURY "CLASSE L CAV" PRIZE
Rencontres internationales du cinéma d'animation
Wissembourg, France
November 20, 2012

PRIX DU PUBLIC – CATÉGORIE COURT MÉTRAGE PROFESSIONNEL
Festival de cinéma pour enfants de Québec
Quebec City, Canada
March 10, 2013

MIGHTY JEROME

D. **Charles Officer**
P. Selwyn Jacob

BEST HISTORICAL DOCUMENTARY
The Northwest Regional Emmy Awards
Seattle, United States
June 2, 2012

MUYBRIDGE'S STRINGS/LES CORDES DE MUYBRIDGE

D. **Koji Yamamura**
P. Shuzo John Shiota (Polygon Pictures Inc.), Keisuke Tsuchihashi (NHK), Michael Fukushima (NFB)

FIREBIRD AWARD, GRAND PRIZE OF SHORT FILM COMPETITION
Hong Kong International Film Festival
Hong Kong, China
April 5, 2012

SPECIAL PRIZE
Hiroshima International Animation Festival
Hiroshima, Japan
August 27, 2012

THE MYSTERY OF MAZO DE LA ROCHE

D. **Maya Gallus**
P. Maya Gallus, Justine Pimlott (Red Queen Productions), Anita Lee (NFB)

GOLDEN SHEAF AWARD: DOCUMENTARY SOCIAL-POLITICAL
Yorkton Film Festival
Yorkton, Canada
May 27, 2012

NATIONAL FILM BOARD OF CANADA

GRAND PRIZE – FOR OVERALL ACHIEVEMENT – WEBSITE
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

NFB iPAD APPLICATION

OCTAS AWARD, MOBILE SOLUTIONS CATEGORY
OCTAS Awards
Quebec City, Canada
June 2, 2012

ORA

D. **Philippe Baylaucq**
P. René Chénier

AUTODESK 3D INDEPENDENT SHORT FILM COMPETITION AWARD
4th Annual 3D Creative Arts Awards
Beverly Hills, United States
February 6, 2013

PAULA

D. **Dominic Etienne Simard**
P. Julie Roy

BERLIN-BRANDENBURG SHORT AWARD – BEST FILM, WITH A CASH PRIZE OF €6000
Interfilm – International Short Film Festival
Berlin, Germany
November 18, 2012

BEST ANIMATED SHORT
Canadian Screen Awards
Toronto, Canada
March 3, 2013

PAYBACK

D. **Jennifer Baichwal**
P. Ravida Din

SPECIAL JURY PRIZE
International Environment Film Festival/ FIFE
Paris, France
February 26, 2013

LES POINGS DE LA FIERTÉ

D. **Hélène Choquette**
P. Isabelle Fortier

SPECIAL MENTION FOR THE WOMEN INMATES AWARD
Rencontres internationales du documentaire de Montréal
Montreal, Canada
November 18, 2012

LE PRIX DES MOTS

D. **Julien Fréchette**
P. Jean-Simon Chartier (MC2 Communication Média), Colette Loumède (NFB)

SPECIAL MENTION FOR THE MAGNUS ISACSSON AWARD
Rencontres internationales du documentaire de Montréal
Montreal, Canada
November 18, 2012

ROMANCE

D. **Georges Schwizgebel**
P. Georges Schwizgebel (Studio GDS), Marc Bertrand, René Chénier (NFB)

JURY'S SPECIAL MENTION
World Festival of Animated Film
Zagreb, Croatia
June 3, 2012

ROSE & VIOLET

D. **Claude Grosch, Luc Otter**
P. Melissa Malkin (Onion Factory Productions), Anne Schroeder (Samsa Film), Marcy Page (NFB)

BEST MID-LENGTH ANIMATION
Festival Internacional de Cine para Ninos y Jovenes/DIVERCINE
Montevideo, Uruguay
July 21, 2012

JURY AWARD – BEST ANIMATION
Dam Short Film Festival
Boulder, United States
February 10, 2013

ROUGE AU CARRÉ

(website)
C. **Commun**
P. Geneviève Dionne, Dominique Willieme

GRAND PRIZE – EXPERIENTIAL WEBSITE
Boomerang Awards by Éditions Infopresse
Montreal, Canada
November 29, 2012

STATUS QUO? THE UNFINISHED BUSINESS OF FEMINISM IN CANADA

D. **Karen Cho**
P. Ravida Din

WFF AWARD FOR WORLD DOCUMENTARY
Whistler Film Festival
Whistler, Canada
December 2, 2012

STORIES WE TELL

D. **Sarah Polley**
P. Anita Lee

SPECIAL JURY PRIZE, WITH A CASH PRIZE OF $50,000
Abu Dhabi Film Festival
Abu Dhabi, United Arab Emirates
October 20, 2012

GRAND PRIX FOCUS, WITH A CASH PRIZE OF $5,000 AND $2,500 WORTH OF AIRFARE FROM AIR FRANCE
Festival du nouveau cinéma
Montreal, Canada
October 21, 2012

ALLAN KING DOCUMENTARY AWARD
Toronto Film Critics Association Awards
Toronto, Canada
December 16, 2012

ROGERS BEST CANADIAN FILM AWARD
Toronto Film Critics Association Awards
Toronto, Canada
January 8, 2013

TED ROGERS BEST FEATURE-LENGTH DOCUMENTARY AWARD
Canadian Screen Awards
Toronto, Canada
March 3, 2013

STEFAN JARL INTERNATIONAL DOCUMENTARY AWARD
Tempo Documentary Festival
Stockholm, Sweden
March 10, 2013

SUNDAY/DIMANCHE

D. **Patrick Doyon**
P. Marc Bertrand, Michael Fukushima

SPECIAL INTERNATIONAL JURY PRIZE
Hiroshima International Animation Festival
Hiroshima, Japan
August 27, 2012

SURVIVING PROGRESS

D. **Harold Crooks, Mathieu Roy**
P. Daniel Louis, Denise Robert (Cinémaginaire Inc.), Gerry Flahive (NFB)

GREEN CROSS ITALIA SPECIAL MENTION
CinemAmbiente/Environmental Film Festival
Turino, Italy
June 5, 2012

THE TEST TUBE WITH DAVID SUZUKI

(website)
C. **Loc Dao, Rob McLaughlin**
P. Rob McLaughlin

GOLD MEDAL ONLINE ENTERTAINMENT PROGRAM
The New York Festivals International Film & TV Awards
New York, United States
April 18, 2012

TROU STORY

D. **Richard Desjardins, Robert Monderie**
P. Colette Loumède

BEST SOUND: MAGAZINE, PUBLIC AFFAIRS, ALL DOCUMENTARY CATEGORIES
Prix Gémeaux
Montreal, Canada
September 16, 2012

TROU STORY

(website)
C. **Frédéric Dubois**
P. Nathalie Cloutier

FWA SITE OF THE DAY AWARD
Favourite Website Awards
Litlington, England
November 23, 2012

VANISHING POINT

D. **Stephen A. Smith, Julia Szucs**
P. David Christensen, Julia Szucs

AUDIENCE CHOICE AWARD
Available Light Film Festival
Whitehorse, Canada
February 10, 2013

WELCOME TO PINE POINT

(website)
C. **Paul Shoebridge, Michael Simons**
P. Adam Neilson

SILVER MEDAL ONLINE ENTERTAINMENT PROGRAM
The New York Festivals International Film & TV Awards
New York, United States
April 18, 2012

WILD LIFE

D. **Amanda Forbis, Wendy Tilby**
P. Marcy Page, Bonnie Thompson

BEST ANIMATION
Reel 2 Real International Film Festival for Youth and Families
Vancouver, Canada
April 20, 2012

BEST ANIMATOR(S) OR MOTION GRAPHIC ARTIST(S)
Alberta Motion Picture Industries Association (AMPIA)
Calgary, Canada
May 12, 2012

BEST OVERALL SOUND – DRAMA
Alberta Motion Picture Industries Association (AMPIA)
Calgary, Canada
May 12, 2012

BEST SHORT
Alberta Motion Picture Industries Association (AMPIA)
Calgary, Canada
May 12, 2012

GOLDEN SHEAF AWARD: ANIMATION
Yorkton Film Festival
Yorkton, Canada
May 27, 2012

SPECIAL JURY AWARD
Open Cinema – International Short and Animation Film Festival
St. Petersburg, Russia
August 3, 2012

LES YEUX NOIRS

D. **Nicola Lemay**
P. Marc Bertrand

BEST YOUTHFEST SHORT FILM AWARD (JUNIOR JURY)
Sarasota Film Festival
Sarasota, Unites States
April 22, 2012

UNICEF AWARD
Biennale of Animation
Bratislava, Slovakia
October 13, 2012

YOUNG AUDIENCE'S JURY PRIZE
Rencontres internationales du cinéma d'animation
Wissembourg, France
November 20, 2012

INDIVIDUAL AWARDS

MICHEL BRAULT
OUTSTANDING ACHIEVEMENT AWARD
Hot Docs
Toronto, Canada
May 6, 2012

03 GOVERNANCE

The Board of Trustees of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, Carolle Brabant, is an ex-officio member. Claude Joli-Cœur is the Secretary of the Board.

Tom Perlmutter
Government Film Commissioner and Chairperson

Carolle Brabant
Ex-officio member
Executive Director
Telefilm Canada
Montreal, Quebec

Anne-Marie H. Applin
Founder and Chair
Applin Marketing and Communications
Toronto, Ontario

Cheryl Ashton
Director
Gimli Film Festival
Gimli, Manitoba

Mary-Lynn Charlton
Founder and President
Martin Charlton Communications
Regina, Saskatchewan

Yves Desjardins-Siciliano
General Counsel and Secretary
VIA Rail Canada
Montreal, Quebec

Anita A. Huberman
CEO
Surrey Board of Trade
Surrey, British Columbia
(since June 21, 2012)

John Hutton
Realtor, New Home Construction Consultant, Re/Max, Realty Specialists
St. John's, Newfoundland and Labrador

Claude Joli-Cœur
Secretary of the Board

THE PORTRAIT – Hubert Davis

04 MANAGEMENT

Tom Perlmutter
Government Film Commissioner
and Chairperson

Claude Joli-Cœur
Assistant Commissioner

Luisa Frate
Director General
Finance, Operations
and Technology

Deborah Drisdell
Director General
Accessibility and Digital Enterprises

François Tremblay
Director General
Human Resources

Cindy Witten
Director General
English Program
(until September 16, 2012)

Michelle Van Beusekom
Director General ad interim
English Program
(from September 17, 2012,
to February 10, 2013)

Ravida Din
Director General
English Program
(as of February 11, 2013)

Monique Simard
Director General
French Program

Urban
Vintage

05 SUMMARY OF ACTIVITIES

	NFB Productions	Co-productions	Total
ORIGINAL FILMS			
Animation			
Short	17	7	**24**
Documentary			
Short	22	9	**31**
Medium length	6		**6**
Feature	5	6	**11**
Experimental			
Short	1		**1**
Medium length	1		**1**
Fiction			
Feature		2	**2**
Total			76
INTERACTIVE WORKS			
Websites	8		**8**
Public installations	2		**2**
Applications for tablets	3		**3**
Digital documents supporting interactive works	83		**83**

FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB

Aide au cinéma indépendant Canada (ACIC – French Program)	42
Filmmaker Assistance Program (FAP – English Program)	51
Total	**93**

AWARDS

Canadian awards	67
International awards	68
Total	**135**

Digital Assets Produced through the Digitization Plan	**Number of titles 2012–2013**	**Titles digitized as of March 31, 2013**
Digital source master – image	554	1,567
Digital master – image produced from film source	244	599
Digital master – image produced from video source (MMMV)	438	713
Digital source master – sound	695	1,381
Digital master – sound	357	715
Mezzanine files	1,934	2,960

UNITS DIGITIZED AS OF MARCH 31, 2013

Productions in MPEG 2 format for distribution on DV	8,925
Productions in MPEG 4 format for use in NFB mediatheques in Montreal and Toronto	6,648
Production excerpts, trailers, interviews for the Web	3,981
Complete productions for the Web: streaming, transactional mode and mobile devices	36,816
Productions for e-cinema	644
Productions for digital cinema/3D	1,136
Stock shots for NFB Images	25,979
Other digital elements (upon request, customized deliverables)	21,404

PRODUCTIONS ACCESSIBLE AT NFB.CA AND ONF.CA AS OF MARCH 31, 2013

Films in French	1,140
Films in English	1,237
Trailers and clips in French	183
Trailers and clips in English	284
Total	**2,844**

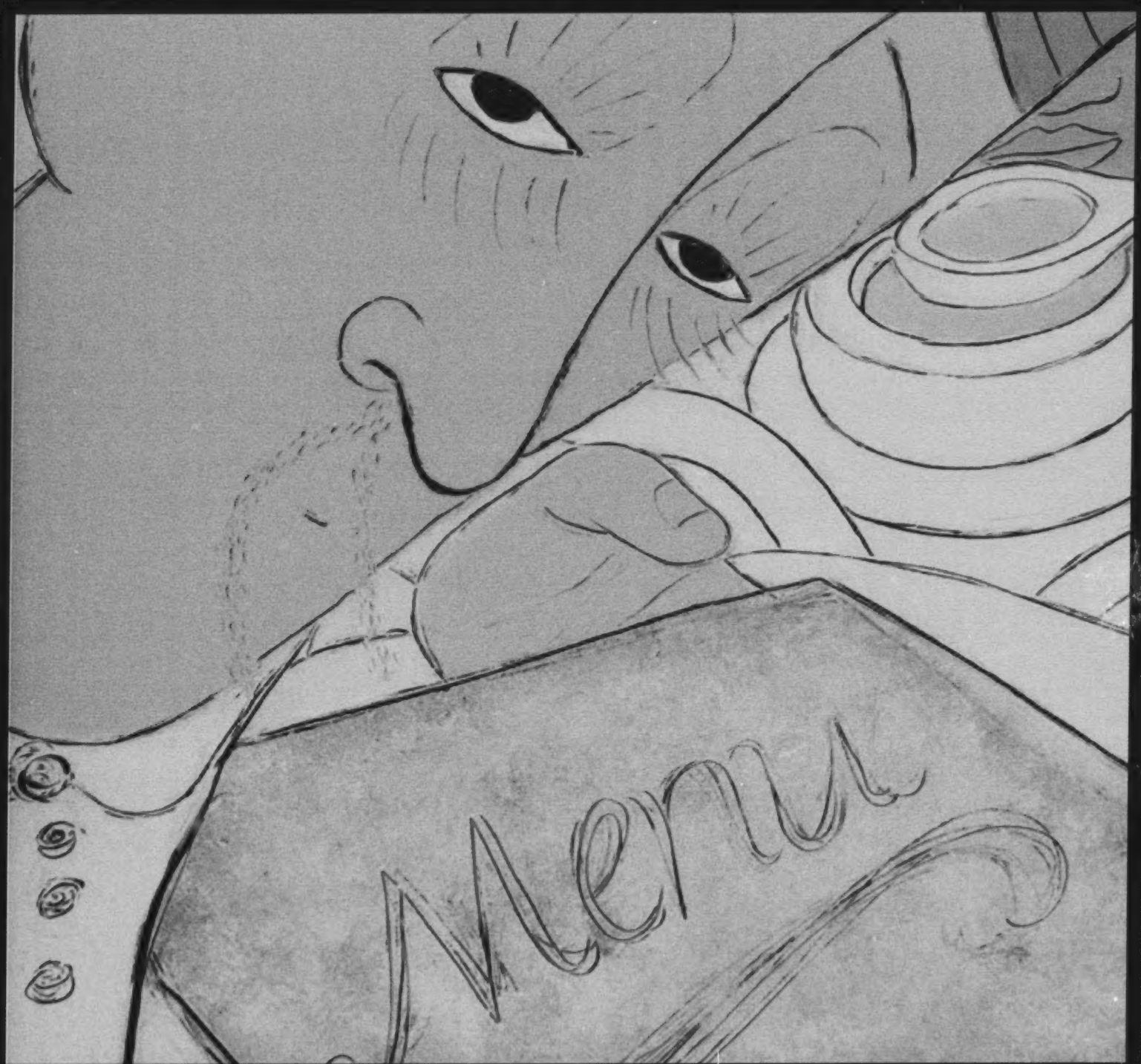
REVENUES

	2013 $	2012[1] $
Canada – Revenues by market		
Television and pre-sale	422,347	998,851
Institutional and educational	1,290,845	1,940,962
Home video	281,800	333,491
Theatrical	33,928	67,235
Stock shots	478,285	506,714
Total Canada	**2,507,205**	**3,847,253**
International – Revenues by market		
Television and pre-sale	408,227	551,376
Institutional and educational	345,495	345,359
Home video	257,144	126,108
Theatrical	331,005	35,063
Stock shots	73,484	
Total international	**1,415,355**	**1,057,906**
Canada and international – Revenues by market		
Television and pre-sale	830,574	1,550,227
Institutional and educational	1,636,340	2,286,321
Home video	538,944	459,599
Theatrical	364,933	102,298
Stock shots	551,769	506,714
Total	**3,922,560**	**4,905,159**
Revenues by territory		
Canada	2,507,205	3,847,253
USA & Latin America	695,217	438,155
Europe	397,647	462,235
Asia/Pacific	156,768	113,557
Others[2]	165,723	43,959
Total	**3,922,560**	**4,905,159**

[1] Institutional and educational revenues have been restated to include revenue from the educational workshops, which used to be included under Miscellaneous revenue.

[2] Represents other worldwide sales.

SOUP OF THE DAY – Lynn Smith



06 FINANCIAL STATEMENTS

STATEMENT OF MANAGEMENT RESPONSIBILITY INCLUDING INTERNAL CONTROL OVER FINANCIAL REPORTING

The annex mentioned in the Statement of Management Responsibility can be found on the National Film Board website.

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2013, and all information contained in these statements rests with the management of the National Film Board (the "Board"). These financial statements have been prepared by management using the Government's accounting policies, which are based on Canadian public sector accounting standards.

Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment, and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the Board's financial transactions. Financial information submitted in the preparation of the Public Accounts of Canada, and included in the Board's *Departmental Performance Report*, is consistent with these financial statements.

Management is also responsible for maintaining an effective system of internal control over financial reporting (ICFR) designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are properly authorized and recorded in accordance with the *Financial Administration Act* and other applicable legislation, regulations, authorities and policies.

Management seeks to ensure the objectivity and integrity of data in its financial statements through careful selection, training and development of qualified staff; through organizational arrangements that provide appropriate divisions of responsibility; through communication programs aimed at ensuring that regulations, policies, standards, and managerial authorities are understood throughout the Board and through conducting an annual risk-based assessment of the effectiveness of the system of ICFR.

The system of ICFR is designed to mitigate risks to a reasonable level based on an ongoing process to identify key risks, to assess effectiveness of associated key controls, and to make any necessary adjustments.

The Board will be subject to periodic Core Control Audits performed by the Office of the Comptroller General and will use the results of such audits to adhere to the Treasury Board Policy on Internal Control.

In the interim, the Board has undertaken a risk-based assessment of the system of ICFR for the year ended March 31, 2013, in accordance with the Treasury Board Policy on Internal Control, and the results and action plan are summarized in the annex.

The Office of the Auditor General, the independent auditor for the Government of Canada, has expressed an opinion on the fair presentation of the financial statements of the Board which does not include an audit opinion on the annual assessment of the effectiveness of the Board's internal controls over financial reporting.

Tom Perlmutter
Government Film Commissioner

Montreal, Canada
July 9, 2013

Luisa Frate, CPA, CA
Director General, Finance, Operations and Technology
CFO, COO & CTO

Montreal, Canada
July 9, 2013

Auditor General of Canada
Vérificateur général du Canada

INDEPENDENT AUDITOR'S REPORT

To the Minister of Canadian Heritage and Official Languages

Report on the Financial Statements

I have audited the accompanying financial statements of the National Film Board, which comprise the statement of financial position as at 31 March 2013, and the statement of operations and departmental net financial position, statement of change in departmental net debt and statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the National Film Board as at 31 March 2013, and the results of its operations, changes in its net debt, and its cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Report on Other Legal and Regulatory Requirements

In my opinion, the transactions of the National Film Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the National Film Board.

René Béliveau, CPA auditor, CA
Principal
for the Auditor General of Canada

9 July 2013
Montréal, Canada

STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31

	2013 $	2012 $
Liabilities		
Accounts payable and accrued liabilities (Note 4)	6,299,925	7,140,115
Accrued salaries	405,372	327,809
Vacation pay and accrual for salary revision	320,275	645,510
Deferred revenue	476,028	358,431
Lease obligation for tangible capital assets (Note 5)	65,114	447,092
Employee future benefits (Note 6)	5,838,253	5,923,133
Total net liabilities	**13,404,967**	**14,842,090**
Financial assets		
Cash	3,504	133,705
Due from Consolidated Revenue Fund	2,506,995	1,894,479
Accounts receivable (Note 7)	2,693,678	3,224,801
Deposits	254,994	89,356
Total net financial assets	**5,459,171**	**5,342,341**
Departmental net debt	**7,945,796**	**9,499,749**
Non-financial assets		
Prepaid expenses	472,061	465,842
Inventory	155,958	240,477
Tangible capital assets (Note 8)	6,543,964	6,887,992
Total non-financial assets	**7,171,983**	**7,594,311**
Departmental net financial position	**(773,813)**	**(1,905,438)**

Contractual obligations (Note 9)
Contingent liabilities (Note 10)

The accompanying notes form an integral part of these financial statements.

Approved by Board of Trustees:

Member

Member

STATEMENT OF OPERATIONS AND DEPARTMENTAL NET FINANCIAL POSITION

FOR THE YEAR ENDED MARCH 31

	2013 Planned results $	2013 $	2012 $
Expenses (Note 11a)			
English Programming			
Production of films and other forms of visual presentation			
Board's program	22,709,613	21,265,909	23,303,716
Sponsored production and pre-sale	400,000	15,299	28,115
	23,109,613	**21,281,208**	**23,331,831**
French Programming			
Production of films and other forms of visual presentation			
Board's program	16,816,470	14,858,113	16,986,484
Sponsored production and pre-sale	476,000	282,093	792,970
	17,292,470	**15,140,206**	**17,779,454**
Distribution	6,662,308	5,444,737	6,224,146
Marketing, Accessibility and Outreach	14,092,836	14,454,588	16,481,701
Digital development and applications	5,272,413	5,933,332	4,426,410
Internal services	9,434,680	9,069,189	9,664,424
	35,462,237	**34,901,846**	**36,796,681**
Total Expenses	**75,864,320**	**71 ,323,260**	**77,907,966**
Revenues (Note 11b)			
Institutional and educational	3,145,000	1,636,340	2,286,321
Television	750,000	809,072	1,395,995
Stock shots	500,000	551,769	506,714
Home video	730,000	538,944	459,599
Theatrical	120,000	364,933	102,298
Sponsored production and pre-sale	876,000	297,392	821,085
Miscellaneous	227,000	93,087	366,169
Total Revenues	**6,348,000**	**4,291,537**	**5,938,181**
Net cost of operations before government funding	**69,516,320**	**67,031,723**	**71,969,785**
Government funding			
Net cash provided by Government of Canada		67,550,832	67,900,109
Change in due from Consolidated Revenue Fund		612,516	(996,052)
Net cost of operations after government funding		**(1,131,625)**	**5,065,728**
Departmental net financial position - Beginning of year		(1,905,438)	3,160,290
Departmental net financial position - End of year		**(773,813)**	**(1,905,438)**

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CHANGE IN DEPARTMENTAL NET DEBT
FOR THE YEAR ENDED MARCH 31

	2013 $	2012 $
Net cost of operations after government funding	**(1,131,625)**	**5,065,728**
Change due to tangible capital assets		
Acquisition of tangible capital assets	2,132,286	1,948,701
Amortization of tangible capital assets	(2,466,051)	(3,065,851)
Proceeds from disposal of tangible capital assets	-	(13,338)
Loss on disposal of tangible capital assets	(10,263)	(53,723)
Total change due to tangible capital assets	**(344,028)**	**(1,184,211)**
Change due to inventories	(84,519)	(46,142)
Change due to prepaid expenses	6,219	(13,430)
Net increase (decrease) in department net debt	**(1,553,953)**	**3,821,945**
Department net debt - Beginning of year	**9,499,749**	**5,677,804**
Department net debt - End of year	**7,945,796**	**9,499,749**

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31

	2013 $	2012 $
Operating activities		
Net cost of operations before government funding	67,031,723	71,969,785
Non-cash items:		
Amortization of tangible capital assets	(2,466,051)	(3,065,851)
Loss on disposal of tangible capital assets	(10,263)	(53,723)
Variations in Statement of Financial Position		
Change in liability for vacation pay and accrual for salary revision	325,235	(376,460)
Net change in employee future benefits	84,880	(2,069,838)
Other changes in assets and liabilities	71,044	(781,643)
Cash used in operating activities	**65,036,568**	**65,622,270**
Capital investing activities		
Acquisition of tangible capital assets	2,132,286	1,678,728
Proceeds from disposal of tangible capital assets	-	(13,338)
Cash used in capital investing activities	**2,132,286**	**1,665,390**
Financing activities		
Lease payments for tangible capital assets	381,978	612,449
Cash used in financing activities	**381,978**	**612,449**
Net cash provided by Government of Canada	**67,550,832**	**67,900,109**

The accompanying notes form an integral part of these financial statements.

NOTES TO FINANCIAL STATEMENTS

MARCH 31, 2013

1| AUTHORITY AND PURPOSES

The National Film Board was established in 1939 under the *National Film Act* and is the agency responsible for administering the Act.

The National Film Board (the "Board") is a cultural agency named in Schedule I.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage and Official Languages. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2| SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared using the Government's accounting policies stated below, which are based on Canadian public sector accounting standards. The presentation and results using the stated accounting policies do not result in any significant differences from Canadian public sector accounting standards.

Significant accounting policies are as follows:

Parliamentary authorities

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary authorities voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary authorities. The authorities are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. Financial reporting of authorities provided to the Board does not parallel financial reporting according to generally accepted accounting principles, since authorities are primarily based on cash

flow requirements. Consequently, items recognized in the Statement of Operations and Departmental Net Financial Position and in the Statement of Financial Position are not necessarily the same as those provided through authorities from Parliament. Note 3 provides reconciliation between the two bases of reporting. The planned results amounts presented in the Statement of Operations and Departmental Net Financial Position are the amounts reported in the future-oriented financial statements included in the *2012-2013 Report on Plans and Priorities*.

Each year, the Board presents information on planned expenditures to Parliament through the tabling of Estimates publications. These estimates result in the introduction of supply bills (which, once passed into legislation, become appropriation acts) in accordance with the reporting cycle for government expenditures. The Board exercises expenditure initiation processes such that unencumbered balances of budget allotments and appropriations are monitored and reported on a regular basis to help ensure sufficient authority remains for the entire period and appropriations are not exceeded.

Liquidity risk is the risk that the Department will encounter difficulty in meeting its obligations associated with financial liabilities. The Board's objective for managing liquidity risk is to manage operations and cash expenditures within the appropriation authorized by Parliament or allotment limits approved by the Treasury Board.

Consistent with Section 32 of the *Financial Administration Act*, the Board's policy to manage liquidity risk is that no contract or other arrangement providing for a payment shall be entered into with respect to any program for which there is an appropriation by Parliament or an item included in estimates then before the House of Commons to which the payment will be charged, unless there is a sufficient unencumbered balance available out of the appropriation or item to discharge any debt that, under the contract or other arrangement, will be incurred during the fiscal year in which the contract or other arrangement is entered into.

The Board's risk of exposure and its objectives, policies and processes to manage and measure this risk did not change significantly from the prior year.

Net cash provided by Government of Canada

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash received by the Board is deposited to the CRF and all cash disbursements made by the Board are paid from the CRF. The net cash provided by the Government is the difference between all cash receipts and all cash disbursements including transactions between departments of the federal Government.

Due from or to the Consolidated Revenue Fund

Amounts due from or to the Consolidated Revenue Fund (CRF) are the result of timing differences between when a transaction affects the Board's authorities and when it is processed through the CRF. Amounts due from the CRF represent the net amount of cash that the Board is entitled to draw from the CRF without further authorities to discharge its liabilities. This amount is not considered to be a financial instrument.

Expense recognition

All expenses are recorded on an accrual basis.

Vacation pay is expensed as the benefits are earned by employees under their respective terms of employment.

Production of films and other forms of visual presentation

All production costs are charged to operations in the year in which they are incurred and are shown in the Statement of Operations and Departmental Net Financial Position as follows:

Board's program

All costs incurred for unsponsored productions and co-productions or other forms of visual presentation.

Sponsored production and pre-sale

Part of costs incurred for film productions and co-productions or other forms of visual presentation corresponding to sponsor's contribution. The excess of costs over the sponsor's contribution is charged to the Board's program.

Revenues

Revenues from the production of films and other forms of visual presentation are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

Other revenues are accounted for in the period in which the underlying transaction or event that gave rise to the revenue takes place.

Accounts receivable

Accounts receivable are stated at amounts expected to be ultimately realized.
A provision is recorded for external parties' accounts receivable where recovery is considered uncertain.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Board is not exposed to significant credit risk. The Board provides services to other government departments and agencies and to external parties in the normal course of business. Accounts receivable are due on demand. The Board's maximum exposure to credit risk is equal to the carrying value of its accounts receivable.

Inventory

Materials and supplies are valued at cost.

Film prints and other forms of visual presentation held for sale are valued at the lower of cost or net realizable value. The cost of other prints is expensed on a current basis.

Tangible capital assets

All tangible capital assets having an initial cost of $5,000 or more and leasehold improvements of $10,000 or more are recorded at their acquisition cost.

Amortization of tangible capital assets is done on a straight-line basis over the estimated useful life of the assets, as follows:

Asset class	Amortization period
Technical equipment	from 4 to 10 years
Software & data processing equipment	from 5 to 10 years
Office furniture, equipment & other	from 5 to 10 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly twenty thousand audiovisual works produced since 1895. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the Statement of Financial Position and in note 8 as tangible capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain tangible capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

Other financial assets and financial liabilities

Financial instruments of the Board are stated at cost or amortized cost. Financial assets consist of assets that could be used to reimburse existing liabilities or finance future operations.

The Board has the following financial assets:

- Cash
- Accounts receivable related to the sale of audiovisual products to external parties or other departments and agencies (net of allowances for doubtful accounts)
- Deposits related to production abroad
- Deferred revenue

Financial liabilities consist of accounts payable and accrued liabilities and accrued salaries.

Employee Future Benefits

Pension benefits

Eligible employees participate in the Public Service Pension Plan, a multiemployer pension plan administered by the Government. The Board's contributions to the Plan are charged to expenses in the year incurred and represent the Board's total obligation to the Plan. The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits

Employees are entitled to severance benefits as provided under collective agreements or conditions of employment. In 2012, the program for all employees was eliminated and, consequently, the severance benefits ceased to accumulate. The cost of severance was recorded in the periods in which the benefits were earned by employees. The obligation under severance benefits is calculated at present value using the most probable management assumptions regarding wage, the discount rate and the timing of retirement. These assumptions are reviewed annually.

Compensated absences

Employees are entitled to compensated absences as provided in their collective agreements or conditions of employment. This involves sick days that accumulate but do not vest, enabling the employees to be paid during their absence in recognition of prior service. As the employees render services, the value of the compensated absences attributed to those services is recorded as a liability and an expense. Management uses assumptions and its best estimates, such as the discount rate, the age of retirement, utilization rate of days in excess of the leave granted annually, probability of departure and salary review rate, to calculate the present value of the sick pay benefits obligation. These assumptions are reviewed annually.

Contingent liabilities

Contingent liabilities are potential liabilities which may become actual liabilities when one or more future events occur or fail to occur. To the extent that the future event is likely to occur or fail to occur, and a reasonable estimate of the loss can be made, an estimated liability is accrued and an expense recorded. If the likelihood is not determinable or an amount cannot be reasonably estimated, the contingency is disclosed in the notes to the financial statements.

Measurement uncertainty

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the allowance for doubtful accounts, contingent liabilities, the liability related to employee future benefits and the useful life of tangible capital assets. Actual results could significantly differ from those estimated. Management's estimates are reviewed periodically and, as adjustments become necessary, they are recorded in the financial statements in the year they become known.

3| PARLIAMENTARY AUTHORITIES

The Board receives most of its funding through annual Parliamentary authorities. Items recognized in the Statement of Operations and Departmental Net Financial Position and the Statement of Financial Position in one year may be funded through Parliamentary authorities in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on an accrual accounting basis. The differences are reconciled in the following tables:

a) Reconciliation of net cost of operations to current year authorities used:

	2013 $	2012 $
Net cost of operations before government funding	67,031,723	71,969,785
Adjustments for items affecting net cost of operations but not affecting authorities:		
Add (less):		
Loss on disposal of tangible capital assets	(10,263)	(53,723)
Change in liability for vacation pay, accrual for salary revision	325,235	(376,460)
Change in accrued liabilities not charged to authorities	683,560	(1,777,695)
Net change in employee future benefits	84,880	(2,069,838)
Amortization of tangible capital assets	(2,466,051)	(3,065,851)
	(1,382,639)	(7,343,567)
Adjustments for items not affecting net cost of operations but affecting authorities:		
Add (less):		
Acquisition of tangible capital assets	2,132,286	1,678,728
Lease payments for tangible capital assets	381,978	612,449
Proceeds from disposal of tangible capital assets	-	(13,338)
	2,514,264	2,277,839
Current year authorities used	**68,163,348**	**66,904,057**

b) Authorities provided and used:

	2013 $	2012 $
Authorities provided		
Vote 75 - Main Estimates	66,782,204	66,782,204
Supplementary Estimates authorities	3,594,654	2,003,870
Less:		
Authorities available for future years	(2,103,510)	(1,882,017)
Frozen allotment	(110,000)	-
Current year authorities used	**68,163,348**	**66,904,057**

4| ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

Accounts payable and accrued liabilities are measured at cost and are due, mainly, within six months following the closing date.

The following table presents details of the Board's accounts payable and accrued liabilities.

	2013 $	2012 $
Accounts payable - Other government departments and agencies	1,085,450	933,726
Accounts payable - External parties	3,876,285	4,428,694
Total accounts payable	4,961,735	5,362,420
Accrued liabilities	1,338,190	1,777,695
Total accounts payable and accrued liabilities	**6,299,925**	**7,140,115**

In *Canada's Economic Action Plan 2012*, the Government announced savings measures to be implemented by departments over the next three fiscal years, starting in 2012-2013. As a result, the Board has recorded as at March 31, 2013, an obligation for termination benefits in the amount of $584,852 (2012 – $1,777,695) as part of accrued liabilities to reflect the estimated workforce adjustment costs. Also, a provision for onerous contracts of $753,338 was recorded in accrued liabilities at March 31, 2013, following the closure of viewing posts and cinema facilities in Montreal.

5| LEASE OBLIGATION FOR TANGIBLE CAPITAL ASSETS

The Board has entered into agreements to lease technical, data processing and office equipment under capital leases. The assets have been capitalized using imputed interest rates varying from 6% to 8%. The related obligations are paid over a 3- to 5-year lease term. Payments totalled $381,978 for the year ended March 31, 2013 (2012 – payments of $612,449). Interest of $20,336 (2012 – $59,904) was charged to operations.

The obligation related to the upcoming years includes the following:

	2013 $	2012 $
2013	-	358,967
2014	45,353	62,930
2015	23,014	43,157
Total future minimum lease payments	68,367	465,054
Less: Imputed interest	3,253	17,962
Balance of lease obligation for tangible capital assets	**65,114**	**447,092**

6| EMPLOYEE FUTURE BENEFITS

Pension benefits

The Board's eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2 percent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Quebec Pension Plans benefits and are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2013 expense amounts to $3,805,736 (2012 – $3,629,990), which represents approximately 1.9 times (2012 – 2.0 times) the contributions by employees.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

Severance benefits and compensated absences

Severance benefits

The Board provides severance benefits to its employees based on eligibility, years of service and salary at termination of employment. These severance benefits are not pre-funded. Benefits will be paid from future authorities.

As part of collective agreement negotiations and conditions of employment, the accumulation of severance benefits under the employees' severance pay program ceased commencing in 2012. Employees subject to these changes have the option to be immediately paid the full or partial value of benefits earned to date or collect the full or remaining value of benefits on termination from the public service. All these changes have been reflected in the calculation of the outstanding severance benefit obligation, and the Board assumes that 75% of the benefits will be paid during the next year. To calculate the obligation of the remaining portion, the Board uses a rate of compensation increase of 3.17%, an estimated discount rate of 2.13% and a horizon of retirement estimated at 15 years.

In 2012, the Board assumed that the severance benefits would be mostly paid in fiscal 2013.

Compensated absences (sick leave)

The Board provides its employees with sick leave benefits based on their salary and the entitlements accumulated over their years of service. These entitlements are accumulated but do not vest.

To calculate the obligation of sick leave, the Board uses an average daily wage of $273 (2012 – $266), a rate of salary increase of 3.17% (2012 – 1.75%), an average annual utilization rate of 2.13% (2012 – 2.37%), a discount rate of 2.13% (2012 – 2.12%), a 5.20% (2012 – 5.01%) probability of employee departure and a retirement age assumption of 60 (2012 – age of 55).

Information about the severance and sick leave benefits, measured as at March 31, 2013, is as follows:

	Severance Benefits $	Sick leave $	Total $
Balance as at March 31, 2011	3,853,295	-	3,853,295
Expense for the year	2,239,277	941,045	3,180,322
Benefits paid during the year	(1,110,484)	-	(1,110,484)
Balance as at March 31, 2012	4,982,088	941,045	5,923,133
Expense for the year	439,298	355,054	794,352
Benefits paid during the year	(879,232)	-	(879,232)
Balance as at March 31, 2013	**4,542,154**	**1,296,099**	**5,838,253**

7| ACCOUNTS RECEIVABLE

The following table presents details of the Board's accounts receivable:

	2013 $	2012 $
Receivables - Other government departments and agencies	159,641	146,158
Receivables - External parties	2,732,513	3,251,441
Subtotal	2,892,154	3,397,599
Allowance for doubtful accounts on receivables from external parties	(198,476)	(172,798)
Total accounts receivable	**2,693,678**	**3,224,801**

8| TANGIBLE CAPITAL ASSETS

	Cost			
	Opening balance $	Acquisitions $	Disposals and write-offs $	Closing balance $
Technical equipment	28,946,622	831,952	1,681,366	28,097,208
Software & data processing equipment	15,827,252	924,646	2,134,910	14,616,988
Office furniture, equipment & other	877,761	-	115,328	762,433
Collection	1	-	-	1
Leasehold improvements	6,111,351	375,688	73,805	6,413,234
Total	**51,762,987**	**2,132,286**	**4,005,409**	**49,889,864**

The above assets include equipment under capital leases for a total cost of $97,324 (2012 – $1,746,861) less accumulated amortization of $32,812 (2012 – $825,518). Current year amortization expense relating to property under capital leases amounts to $276,696 (2012 – $332,060). No tangible capital acquisition under capital leases has occurred in 2013 (2012 – $269,973).

9| CONTRACTUAL OBLIGATIONS

The nature of the Board's activities can result in multi-year contracts and obligations whereby the Board will be obligated to make future payments for the acquisition of goods or services. Significant contractual obligations that can be reasonably estimated are summarized as follows:

	Premises $	Equipment $	Total $
2014	6,237,000	908,000	7,145,000
2015	5,461,000	350,000	5,811,000
2016	1,166,000	248,000	1,414,000
2017	941,000	97,000	1,038,000
2018-2021	980,000	-	980,000
	14,785,000	**1,603,000**	**16,388,000**

Of the amount of $14,785,000 for leased premises, agreements totalling $102,000 have been signed with external parties and $14,683,000 with Public Works and Government Services Canada (PWGSC).

10| CONTINGENT LIABILITIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

Accumulated amortization				Net book value	
Opening balance $	Amortization $	Disposals and write-offs $	Closing balance $	2013 $	2012 $
26,230,724	1,285,936	1,676,972	25,839,688	2,257,520	2,715,898
13,379,030	812,896	2,129,041	12,062,885	2,554,103	2,448,222
853,429	11,482	115,328	749,583	12,850	24,332
-	-	-	-	1	1
4,411,812	355,737	73,805	4,693,744	1,719,490	1,699,539
44,874,995	**2,466,051**	**3,995,146**	**43,345,900**	**6,543,964**	**6,887,992**

Disposals and write-offs of $4,005,409 for the year are mainly related to reorganization and relocation of several regional offices and the closure of viewing posts and cinema facilities in Montreal and Toronto.

The 2013 planned acquisitions of tangible capital assets amounted to $1,166,265 and the planned amortization expense amounted to $2,661,026.

11| EXPENSES BY MAJOR OBJECT AND TYPES OF REVENUES

	2013 $	2012 $
a) Expenses		
Salaries and benefits	39,936,954	43,329,363
Professional and special services	10,833,693	11,056,225
Rentals	8,819,000	7,919,235
Transportation and communication	3,203,382	3,106,074
Amortization of tangible capital assets	2,466,051	3,065,851
Materials and supplies	1,593,419	2,295,100
Cash financing in co-productions	1,085,629	2,339,238
Repairs and upkeep	997,289	962,337
Contracted film production and laboratory processing	833,164	1,070,923
Royalties	704,086	1,066,536
Information	625,291	1,090,795
Loss on disposal of tangible capital assets	10,263	53,723
Miscellaneous	215,039	552,566
	71,323 260	**77,907,966**

	2013 $	2012 $
b) Revenues		
Royalties	2,100,187	2,470,710
Film prints	1,249,102	1,773,503
Stock shots	551,769	506,714
Sponsored production and pre-sale	297,392	821,085
Miscellaneous	93,087	366,169
	4,291,537	**5,938,181**

12| RELATED PARTY TRANSACTIONS

The Board is related as a result of common ownership to all government departments, agencies and Crown corporations. The Board enters into transactions with these entities in the normal course of business and on normal trade terms. During the year ending March 31, 2013, the Board leased premises from PWGSC for the amount of $6,759,685 (2012 – $6,822,647).

The Government has centralized some of its administrative activities for efficiency, cost-effectiveness purposes and economic delivery of programs to the public. As a result, the Government uses central agencies and common service organizations so that one department performs services for all other departments and agencies without charge. The costs of these services, such as the payroll and cheque issuance services provided by PWGSC and audit services provided by the Office of the Auditor General, are not included in the Board's Statement of Operations and Departmental Net Financial Position.

13| ACCOUNTING CHANGES

In March 2011, the Public Sector Accounting Board (PSAB) approved new Section PS 3450, Financial Instruments, and Section PS 1201 to replace the current Section PS 1200, Financial Statement Presentation.

Section PS 3450 states, among others, that all financial instruments must be measured either at fair value, historical cost or amortized cost. Variations in fair value, if any, must be reported in the new statement of remeasurement gains and losses.

The two sections are effective on April 1, 2012, for government organizations and are required to be adopted in the same year. The Board has adopted these sections for the year ended March 31, 2013, which had no significant impact on its financial statements.

14| COMPARATIVE INFORMATION

Comparative figures have been reclassified to conform to the current year's presentation.

FRANKLEES

ANNEX I

NFB ACROSS CANADA

CUSTOMER SERVICE

From anywhere in Canada
1-800-267-7710

From the Montreal area
514-283-9000

Operational Headquarters
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4
514-283-9000

Postal Address
P.O. Box 6100
Station Centre-ville
Montreal, Quebec
H3C 3H5

Delivery Address
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

QUEBEC

Montreal and Regions of Quebec
Norman McLaren Building
3155 Côte de Liesse Road
Montreal, Quebec
H4N 2N4

English Program
Quebec Centre
438-402-0259
Animation Centre
514-283-9571

French Program
Quebec Studio
514-496-1171
Animation and Youth Studio
514-283-9332

ATLANTIC

Canadian Francophonie Studio – Acadie
Heritage Court
95 Foundry Street, Suite 100
Moncton, New Brunswick
E1C 5H7

French Program
506-851-6104
1-866-663-8331

Atlantic Centre
Cornwallis House
5475 Spring Garden Road
Suite 201
Halifax, Nova Scotia
B3J 3T2

English Program
902-426-6000

And

28 Cochrane Street
Suite 102
St. John's, Newfoundland and Labrador
A1C 3L3

English Program
709-772-7509

ONTARIO

Ontario Centre/Ontario and West Studio
150 John Street
Toronto, Ontario
M5V 3C3

Canadian Francophonie Studio
French Program
416-973-5382
1-866-663-7668

Ontario Centre
English Program
416-973-0904

PACIFIC

Pacific and Yukon Centre
351 Abbott Street
Suite 250
Vancouver, British Columbia
V6B 0G6

English Program
604-666-3838

WEST

North West Centre
Edmonton Office
10815 – 104th Avenue
Room 100
Edmonton, Alberta
T5J 4N6

English Program
780-495-3013

Winnipeg Office
136 Market Avenue
Suite 300
Winnipeg, Manitoba
R3B 0P4

English Program
204-983-5852

Regina Office
1831 College Avenue
Regina, Saskatchewan
S4P 4V8

English Program
306-502-3357

ANNEX II

PRODUCTIONS

NFB PRODUCTION CENTRES FOR 2012–2013

ENGLISH PROGRAM

Director General: Cindy Witten
(until September 16, 2012)
Michelle van Beusekom (ad interim, from September 17, 2012, to February 10, 2013)
Ravida Din (since February 11, 2013)

QUEBEC

Animation Centre – Montreal, QC
Executive Producer: Roddy McManus
Producers: Michael Fukushima, Marcy Page

Quebec Centre – Montreal, QC
Executive Producer: Ravida Din
(until February 8, 2013)
Producer: Katherine Baulu

NEW BRUNSWICK/NOVA SCOTIA/ PRINCE EDWARD ISLAND/ NEWFOUNDLAND AND LABRADOR

Atlantic Centre – Halifax, NS
Executive Producer: Ravida Din
(until February 8, 2013)
Producers: Annette Clarke (St. John's), Paul McNeill

ONTARIO

Ontario Centre – Toronto, ON
Executive Producer: Silva Basmajian
Producers: Gerry Flahive, Anita Lee, Lea Marin

ALBERTA/SASKATCHEWAN/ MANITOBA/NUNAVUT/NORTHWEST TERRITORIES

North West Centre – Edmonton, AB
Executive Producer: David Christensen
Producers: Cory Generoux (Saskatchewan), Brendon Sawatzky (Manitoba), Alicia Smith (Manitoba), Bonnie Thompson (Alberta)

BRITISH COLUMBIA/YUKON

Pacific and Yukon Centre – Vancouver, BC
Executive Producer: Tracey Friesen
(until February 2013)
Producers: Selwyn Jacob, Yves J. Ma

Interactive Productions – Vancouver, BC
Executive Producer: Loc Dao
Producers: Dana Dansereau, Jennifer Moss

FRENCH PROGRAM

Director General: Monique Simard

QUEBEC

Animation and Youth Studio – Montreal, QC
Executive Producer: René Chénier
Producers: Marc Bertrand, Julie Roy

Quebec Studio – Documentary
Executive Producer: Colette Loumède
Producers: Nathalie Cloutier, Johanne Bergeron

Quebec Studio – Interactive Productions
Executive Producer: Hugues Sweeney
Producer: Dominique Willieme

Quebec Studio – ACIC Program
Producer: Johanne Bergeron

NEW BRUNSWICK/NOVA SCOTIA/
PRINCE EDWARD ISLAND/
NEWFOUNDLAND AND LABRADOR
Acadia Studio (until March 2013)/
Canadian Francophonie Studio – Acadie
(as of March 2013) – **Moncton, NB**
Executive Producer: Jacques Turgeon
(until December 2012)
Producer: Maryse Chapdelaine

BRITISH COLUMBIA/ALBERTA/
SASKATCHEWAN/MANITOBA/
ONTARIO/NORTHWEST TERRITORIES/
YUKON
Ontario and West Studio – Toronto, ON
(until March 2013)/
Canadian Francophonie Studio
(as of March 2013)
Executive Producer: Jacques Turgeon
(until December 2012)
Producer: Anne-Marie Rocher
(until December 2012)

FILM PRODUCTIONS

Une affaire de famille

26:00
D. **Justin Guitard**
P. Maryse Chapdelaine,
Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Acadia Studio) with the collaboration of Radio-Canada

Alphée des étoiles

82:33
D. **Hugo Latulippe**
P. Éric De Gheldere, Hugo Latulippe (Esperamos Films), Colette Loumède (NFB)
Original French documentary produced by Esperamos Films in co-production with the NFB (French Program/Quebec Studio) and with the collaboration of Société Radio-Canada and RDI

Assembly

4:25
D. **Jenn Strom**
P. Tracey Friesen
Original English animation produced by the NFB (English Program/Pacific and Yukon Centre)

The Auctioneer

57:39
D. **Hans Olson**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

L'automne de Pougne

27:00
D. **Pierre-Luc Granjon** (Canada), **Antoine Lanciaux** (France)
P. Marie-Claude Beauchamp, Christine Côté, Paul Risacher, Normand Thauvette (CarpeDiem Film & TV), Laurence Blaevoet, Sophie Boé, Chrystel Poncet (Piwi +), Pascal Le Nôtre (Folimage Studio), Marc Bertrand, René Chénier (NFB)
Original French animation co-produced by Folimage Studio – Foliascope, Piwi+, CarpeDiem Film & TV and the NFB (French Program/Animation and Youth Studio) with the financial participation of the National Center of Cinematography and the Moving Image, PROCIREP, France Télévisions Distribution, Rhône-Alpes Conseil Général de la Drôme and Telefilm Canada, with the participation of the European Union MEDIA Programme

Baaad Dream/Le mauvais rêêêve

1:27
D. **Jesse Gouchey**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Centre)

Le banquet de la concubine

12:50
D. **Hefang Wei**
P. Emmanuel Bernard (Folimage Studio), Nicolas Burlet (Nadasdy Film), Pascal Le Nôtre (Foliascope), Julie Roy (NFB)
Original French animation produced by Folimage Studio – Foliascope in co-production with the NFB (French Program/Animation and Youth Studio) and Nadasdy Film with the participation of Arte France, the Rhône Alpes Region, Centre Images and the assistance of the National Center of Cinematography and the Moving Image

Chi

59:32
D. **Anne Wheeler**
P. Yves J. Ma
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

Christmas Card 2012/ Carte de Noël 2012

1:27
D. **Patrick Bouchard**
P. Marc Bertrand, Julie Roy
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Cinémathèque québécoise 50th Anniversary Trailer/ Bande-annonce 50e anniversaire de la Cinémathèque québécoise

0:30
D. **Diane Obomsawin**
P. René Chénier
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Constellation

6:00
D. **Patrick Doan**
P. Kat Baulu
Original English documentary produced by the NFB (English Program/Quebec Centre) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Deepa Mehta, In Profile

6:14
D. **Nettie Wild**
P. Yves J. Ma
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Denis Marleau

4:53
D. **Kim Nguyen**
P. René Chénier
Original French documentary produced by the NFB (French Program/Animation and Youth Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Une dernière chance

84:48
D. **Paul Émile d'Entremont**
P. Maryse Chapdelaine, Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Acadia Studio)

The End of Time

113:52
D. **Peter Mettler**
P. Brigitte Hofer, Cornelia Seitler (Maximage), Ingrid Veninger (Grimthorpe Film Inc.), Gerry Flahive (NFB)
Original English documentary produced by Maximage/Grimthorpe in co-production with the NFB (English Program/Ontario Centre), SRF, SRG SSR and ARTE G.E.I.E.

L'été de Boniface

26:54
D. **Pierre-Luc Granjon** (Canada), **Antoine Lanciaux** (France)
P. Laurence Blaevoet, Sophie Boé, Chrystel Poncet (Piwi +), Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence Inc.), Pascal Le Nôtre (Folimage Studio), Marc Bertrand, René Chénier (NFB)
Original French animation co-produced by Folimage Studio – Foliascope, Piwi +, Divertissement Subséquence and the NFB (French Program/Animation and Youth Studio) with the participation of France Télévisions, Radio-Canada, Télé-Québec and TFO

Exil – Enquête sur un mythe

97:16
D. **Ilan Ziv**
P. Amit Breuer (Amythos Films Inc.), Christine Camdessus, Serge Gordey (Alegria Productions), Ilan Ziv (T.A.M.I. Productions), Colette Loumède (NFB)
Original French documentary co-produced by Amythos Films Inc., Alegria Productions, the NFB (French Program/Quebec Studio) and T.A.M.I. Productions with the financial participation of CMF, the National Center of Cinematography and the Moving Image, Arte France, Lahad Star and the Canadian Film or Video Production Tax Credit, and developed with the support of Telefilm Canada and the Yehoshua Rabinovich Foundation for the Arts (Tel Aviv)

Farewell Touch

7:22
D. **France Benoit**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

Fight

44:28
D. **Ervin Chartrand**
P. David Christensen, Joe MacDonald
Original English documentary produced by the NFB (English Program/North West Centre)

Flee/Fuir

1:27
D. **Rosa Aiello**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/ Animation Centre)

The Fruit Hunters

95:13
D. **Yung Chang**
P. Mila Aung-Thwin, Bob Moore (EyeSteelFilm Inc.), Kat Baulu (NFB)
Original English documentary produced by EyeSteelFilm Inc. in co-production with the NFB (English Program/Quebec Centre), in association with Telefilm Canada and the Rogers Group of Funds through the Theatrical Documentary Program, and with the financial assistance of SODEC – Société de développement des entreprises culturelles – Québec

Gloria Victoria

6:56
D. **Theodore Ushev**
P. Marc Bertrand
Original animation without words produced by the NFB (French Program/ Animation and Youth Studio)

Hollow Land/Terre d'écueil

13:56
D. **Michelle Kranot, Uri Kranot**
P. Dora Benousilio (Les Films de l'Arlequin), Marie Bro (Dansk Tegnefilm), Marc Bertrand (NFB)
Original animation without words produced by Dansk Tegnefilm, Les films de l'Arlequin and the NFB (French Program/Animation and Youth Studio) with the participation and support of the National Center of Cinematography and the Moving Image, TinDrum Animation, the West Danish Film Fund, the Animation Workshop, Arte France, PROCIREP and ANGOA, the Fund for Video-Art and Experimental Cinema of the Center for Contemporary Art in Tel Aviv, the Israeli Film Council, and the Sycamore Group

Home Again

103:53
D. **Sudz Sutherland**
P. Don Carmody, Jennifer Holness (Hungry Eyes Film & Television Inc.), Anita Lee (NFB)
Original English drama produced by Hungry Eyes Film & Television in co-production with the NFB (English Program/Ontario Centre), with the participation of Telefilm Canada, the Astral Media Harold Greenberg Fund, and the Ontario Media Development Corporation

Humanima IV

Series of eight original French documentary films produced by Productions Nova Média Inc. in association with the NFB (French Program/Quebec Studio), with the collaboration of TV5 and Radio-Canada, and the financial participation of the Canadian Television Fund, the Film and Television Tax Credit – Gestion SODEC, SODEC and the Canadian Film or Video Production Tax Credit

À la rescousse des tortues marines

23:40
D. **Yves Lafontaine, Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Au-delà du masque

23:40
D. **Yves Lafontaine, Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Au pays des grizzlis

23:40
D. **Jean-François Bouchard, Yves Lafontaine**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Des gorilles et des hommes

23:40
D. **Yves Lafontaine, Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

La grand-mère des calaos

23:40
D. **Yves Lafontaine, Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

L'ornithoguetteur

23:40
D. **Yves Lafontaine, Simon-Christian Vaillancourt**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Le retour du bison des plaines

23:40
D. **Yves Lafontaine, Guilhem Rondot**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Vivre avec les mammifères marins

23:40
D. **Yves Lafontaine, Simon-Christian Vaillancourt**
P. Yves Lafontaine (Productions Nova Média Inc.), Johanne Bergeron (NFB)

Imaginary Heroine

4:00
D. **Sherry White**
P. Annette Clarke
Original English documentary produced by the NFB (English Program/Atlantic Centre) in co-production with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Inner Rush

6:25
D. **Christopher Romeike**
P. Gerry Flahive
Original English documentary produced by the NFB (English Program/Ontario Centre) in co-production with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Le jour nous écoute

8:08
D. **Félix Dufour-Laperrière**
P. Julie Roy
Original French animation produced by the NFB (French Program/Animation and Youth Studio)

Legend of a Warrior

78:19
D. **Corey Lee**
P. Susan Bristow (Corkscrew Media Inc.), Corey Lee (EnriquePoe Moving Pictures Inc.), Bonnie Thompson (NFB)
Original English documentary produced by Corkscrew Media Inc. and EnriquePoe Moving Pictures Inc., in co-production with the NFB (English Program/North West Centre) and in association with Omni Television.

Let the Daylight into the Swamp

36:34
D. **Jeffrey St. Jules**
P. Anita Lee
Original experimental English film produced by the NFB (English Program/Ontario Centre)

Life on Victor Street

29:55
D. **Kirby Hammond**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

Mary & Myself

8:22
D. **Sam Decoste**
P. Annette Clarke
Original English animation produced by the NFB (English Program/Atlantic Centre)

Meltdown/La fonte

1:27
D. **Carrie Mombourquette**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Centre)

Merci mon chien

7:45
D. **Nicolas Bianco-Levrin, Julie Rembauville**
P. Corinne Destombes, Jacques-Rémy Girerd (Folimage Studios), Julie Roy (NFB)
Original French animation co-produced by Folimage, CNC, Canal + and the NFB (French Program/Animation and Youth Studio)

Mise en scène

7:13
D. **Chelsea McMullan**
P. Lea Marin
Original English documentary produced by the NFB (English Program/Ontario Centre) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

Music Is Not a Luxury

5:04
D. **Annette Mangaard**
P. Gerry Flahive
Original English documentary produced by the NFB (English Program/Ontario Centre) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

My Little Underground

6:41
D. **Élise Simard**
P. Michael Fukushima
Original English animation produced by the NFB (English Program/ Animation Centre)

NFB Memories

Six original English documentary films produced by the NFB (English Program/ Quebec Centre) as part of the NFB Memories project.

▷ Anne Wheeler

6:31
D. **Joanne Robertson**
P. Michelle van Beusekom

▷ Carol Geddes

5:20
D. **Joanne Robertson**
P. Michelle van Beusekom

▷ Michael Scott

5:02
D. **Joanne Robertson**
P. Michelle van Beusekom

▷ Mort Ransen

6:07
D. **Joanne Robertson**
P. Michelle van Beusekom

▷ Robert Duncan

5:36
D. **Joanne Robertson**
P. Michelle van Beusekom

▷ Svend-Erik Eriksen

5:34
D. **Joanne Robertson**
P. Michelle van Beusekom

Paul-André Fortier

6:14
D. **Oana Suteu Khintirian**
P. René Chénier
Original French documentary produced by the NFB (French Program/Animation and Youth Studio) in collaboration with the National Arts Centre and the Governor General's Performing Arts Awards Foundation

The People of the Kattawapiskak River

50:14
D. **Alanis Obomsawin**
P. Alanis Obomsawin
Original English documentary produced by the NFB (English Program/Quebec Centre)

Petra's Poem

4:11
D. **Shira Avni**
P. Shira Avni, Michael Fukushima
Original English animation produced by Shira Avni in co-production with the NFB (English Program/Animation Centre), with the support of the Conseil des Arts et des Lettres du Québec (CALQ), and with a grant awarded by BravoFACT

PFFF

1:27
D. **Susan Wolf**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Centre)

The Portrait

41:40
D. **Hubert Davis**
P. Lea Marin
Original English documentary produced by the NFB (English Program/Ontario Centre)

Le prix des mots

77:48
D. **Julien Fréchette**
P. Jean-Simon Chartier (MC2 Communication Média), Colette Loumède (NFB)
Original French documentary produced by MC2 Communication Média in co-production with the NFB (French Program/Quebec Studio), with the financial participation of the Quebec Tax Credit, Conseil des Arts et des Lettres du Québec (CALQ), Canadian Film or Video Production Tax Credit, and with the collaboration of Canal Savoir

La promesse du Klondike

42:00
D. **Julie Plourde**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio)

Reflection/Réflexion

4:45
D. **Sylvie Trouvé**
P. Julie Roy
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Reverie.exe

1:27
D. **Wen Zhang**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Centre)

A Sea Turtle Story/Une histoire de tortues

9:51
D. **Kathy Shultz**
P. Silva Basmajian
Original animation without words produced by the NFB (English Program/Ontario Centre)

Soup of the Day

3:42
D. **Lynn Smith**
P. Marcy Page, Lynn Smith
Original English animation co-produced by the NFB (English Program/Animation Centre) and Lynn Smith, with a grant awarded by BravoFACT and with additional funding from the Concordia University Part-time Faculty Association

Status Quo? The Unfinished Business of Feminism in Canada

87:13
D. **Karen Cho**
P. Ravida Din
Original English documentary produced by the NFB (English Program/Quebec Centre)

Stories from Our Land 2.0

Series of three films produced as part of an emerging filmmaker program in Nunavut. All are original English documentaries produced by the NFB (English Program/North West Centre) in partnership with the Nunavut Film Development Corporation.

▷ Strength, Flexibility and Endurance

9:59
D. **Allen Akusaq**
P. Cory Generoux

▷ Taking Shape

9:47
D. **Sarah McNair-Landry**
P. Cory Generoux

▷ The Vending Machine

6:51
D. **Jessica Kotierk**
P. Cory Generoux

Stories We Tell

108:37
D. **Sarah Polley**
P. Anita Lee
Original English documentary produced by the NFB (English Program/Ontario Centre) developed with the assistance of the CFC-NFB Documentary Program

Stronghearted

4:45
D. **Jodie Martinson**
P. Tracey Friesen
Original English documentary produced by the NFB (English Program/Pacific and Yukon Centre)

Subconscious Password

10:55
D. **Chris Landreth**
P. Mark Smith (Copper Heart Entertainment Inc.), Marcy Page (NFB)
Original English animation produced by the NFB (English Program/Animation Centre) with the participation of Copperheart Entertainment and the Seneca College Animation Arts Centre

Sur la banquise

27:11
D. **Stéphane Lahoud**
P. Evelyne Lafleur Guy (Productions Par'Ici), Johanne Bergeron, Jacques Turgeon (NFB)
Original French documentary produced by les Productions Par'Ici in co-production with the NFB (French Program/Quebec Regions Studio)

The Clockmakers/Les horlogers

4:07
D. **Renaud Hallée**
P. Marc Bertrand
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

Timuti

29:57
D. **Jobie Weetaluktuk**
P. Kat Baulu
Original English experimental film produced by the NFB (English Program/Quebec Centre)

Uninterrupted

6:02
D. **Nettie Wild**
P. Tracey Friesen
Original documentary without words produced by the NFB (English Program/Pacific and Yukon Centre)

Vanishing Point

82:23
D. **Stephen A. Smith, Julia Szucs**
P. David Christensen, Julia Szucs
Original English documentary produced by the NFB (English Program/North West Centre)

The Visitor/Le visiteur

1:27
D. **David Barlow-Krelina**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Centre)

We Were Children

82:50
D. **Tim Wolochatiuk**
P. Kyle Irving (Eagle Vision Inc.), David Christensen (NFB)
Original English drama produced by Eagle Vision Inc. and Entertainment One in co-production with the NFB (English Program/North West Centre) with financial investment from Manitoba Film & Music, with the participation of the Manitoba Film and Video Production Tax Credit and with the assistance of the Ontario Film and Television Tax Credit, with the assistance/participation of the Canadian Film or Video Production Tax Credit Program, and in association with Aboriginal Peoples Television Network (APTN)

Who Cares

79:17
D. **Rosie Dransfeld**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

INTERACTIVE WORKS

De Nort

C. **Sebastien Aubin, Kevin Lee Burton, Caroline Monnet**
P. Dana Dansereau, Jennifer Moss, Brendon Sawatzky
Original English installation produced by the NFB (English Program/Digital Studio and North West Centre) under the NFB/imagineNATIVE Digital Media Partnership

Échos – La francophonie dans tous ses états

C. **Hugues Bruyère, Mathieu Léger, Elie Zananiri**
P. Dominique Willieme
Original French website produced by the NFB (French Program/Quebec Studio) and including 22 short films
http://echos.onf.ca/

Échos – La francophonie dans tous ses états

C. **Hugues Bruyère, Thibault Duverneux, Mathieu Léger, Elie Zananiri**
P. Dominique Willieme
Original French installation produced by the NFB (French Program/Quebec Studio)

Here at Home/Ici, Chez soi

C. **Departement**
P. Nathalie Cloutier
Original multilingual website produced by the NFB (French Program/Quebec Studio) in association with the Mental Health Commission of Canada and including 11 short films
http://athome.nfb.ca/#/athome

The Loxleys and the War of 1812

P. **Dana Dansereau, Jennifer Moss**
Original English application produced by the NFB (English Program/Digital Studio)
http://www.nfb.ca/film/loxleys-and-war-1812-trailer

Ludovic

C. **Mivil Deschênes, Jean-Sébastien Beaulieu**
P. Joël Pomerleau
Original bilingual application for iPad produced by the NFB in collaboration with WhereCloud
http://www.nfb.ca/apps/

Des maux illisibles

C. **Simon Trépanier**
P. Hugues Sweeney
Original French website produced by the NFB (French Program/Quebec Studio) in collaboration with *Le Devoir*
http://analphabetisme.onf.ca/

NFB 2012 Advent Calendar/Calendrier de l'avent 2012 de l'ONF

Original bilingual application for iPad

Le poids d'une voix

C. **Jérémie Battaglia**
P. Dominique Willieme
Original French website produced by the NFB (French Program/Quebec Studio) in partnership with *Le Devoir* and including 30 interviews
http://30electeurs.onf.ca/

Le printemps d'après

C. **Jérémie Battaglia**
P. Dominique Willieme
Original French website produced by the NFB (French Program/Quebec Studio) in collaboration with *Le Devoir*
http://printemps.onf.ca/

Rouge au carré

C. **Commun**
P. Geneviève Dionne, Dominique Willieme
Original French website produced by the NFB (French Program/Quebec Studio)
http://rouge.onf.ca/

Ta parole est en jeu

C. **TOXA**
P. Murielle Rioux-Poirier, Anne-Marie Rocher
Original French website produced in partnership with the Direction générale des technologies at the Université de Moncton, the NFB (French Program/ Acadia Studio and Ontario and West Studio) and Canadian Heritage, and featuring 13 animation clips that profile the francophonie in each Canadian province and territory. This project is funded in part by the Canadian Heritage Canada Interactive Fund program. An initiative of the University of Moncton's Learning Technologies Group created in collaboration with the NFB and TOXA Inc.
http://taparoleestenjeu.com/

Tondoc.com

Seven documentary capsules produced for the Tondoc.com website by the NFB (French Program/Ontario and West Studio) in partnership with the Francophone Assembly of Ontario (AFO), created in collaboration with the Franco-Ontarian Youth Federation (FESFO) and with the financial support of the Société Santé en français, Health Canada and the Government of Ontario
http://www.tondoc.com/

Un vendredi soir au club vidéo

C. **Cédric Chabuel, Alexandra Viau**
P. Dominique Willieme
Original French interactive documentary produced by the NFB (French Program/ Quebec Studio) in partnership with *Le Devoir*
http://videoclub.nfb.ca

WE WERE CHILDREN – Tim Wolochatiuk

ANNEX III

INDEPENDENT FILM PROJECTS SUPPORTED BY ACIC AND FAP

AIDE AU CINÉMA INDÉPENDANT – CANADA (ACIC)

Quebec/Animation

Le courant faible de la rivière
Joël Vaudreuil

Fly
David Uloth

Quebec/Documentary

L'ange des Grondines
Christian M. Fournier

Anne des vingt jours
Michel Langlois

Ayiti Toma
Joseph Hillel

Le cosaque et la gitane
Nadine Beaudet

Le dernier cabaret
Catherine Proulx

En attendant le printemps
Marie-Geneviève Chabot

Les États-Désunis du Canada
Guylaine Maroist, Éric Ruel

La figure d'Armen
Marlène Edoyan

Le Horse Palace
Nadine Gomez

Huguette Oligny, le goût de vivre
Pascal Gélinas

La leçon de l'escargot
Sylvie Lapointe

Lesbiana: Une révolution parallèle
Myriam Fougère

Mitchif: L'esprit de Riel et Dumont
André Gladu

Le Nord au cœur
Serge Giguère

La nouvelle Rupert
Nicolas Renaud

Un pays de silences
Paul Tom

Rapailler l'homme
Antonio Pierre de Almeida

La revanche du tango
Francine Pelletier

Sur le rivage du monde
Sylvain L'Espérance

Sur nos traces
Sandra Rodriguez

Quebec/Experimental

Campagne
Étienne Morneau

Quebec/Fiction

Les adieux de la Grise
Hervé Demers

Les choses horribles
Vincent Biron

Comment donner des coups de poing en reculant
Radhanath Gagnon

Gaspé Copper
Alexis Fortier Gauthier

Ina Livotski
Anaïs Barbeau-Lavalette, André Turpin

Là où je suis
Myriam Magassouba

Mi niña mi vida
Yan Giroux

Monsieur L'Hermitte
Sébastien Gagné

Nathan
Mathieu Arsenault

Le projectionniste
Najat Jellab

Le rideau
Frédéric Desager

Sans titre
Daniel Plante

Suivre la piste du renard
Simon Laganière

Les vestiges
Sarianne Cormier

Welcome Yankee
Benoît Desjardins

Outside of Quebec/Documentary

Bâtir un rêve
François Laliberté

Outside of Quebec/Experimental

Ne crâne pas soit modeste
Deco Dawson

Outside of Quebec/Fiction

Cigare suisse
Jay Field

Trois nuits et une seule mort
Stéphane Dirschauer

FILMMAKER ASSISTANCE PROGRAM (FAP)

ATLANTIC CENTRE/Animation

Vestigial
Jason Levangie

ATLANTIC CENTRE/Documentary

Honour Your Word
Martha Stiegman

Mark's Run
Tarek Abouamin

Pushed Out
Fateh Ahmed

Spectres of Shortwave
Amanda Dawn Christie

ATLANTIC CENTRE/Fiction

A Life in the Day of Mary
Frank Barry

Stray
Ashley McKenzie

There's Been a Terrible Mistake
Jasmine Oore

QUEBEC CENTRE/Documentary

Derby and Groma
Kara Blake

QUEBEC CENTRE/Fiction

The Decelerators
Mark Slutsky

Fantastic Bus
Dana Schoel

ANIMATION STUDIO – MONTREAL

Bless You
David Barlow-Krelina

Breakfast
Élise Simard

The Chaperone
Fraser Munden

Children, It's Alright
Eric Hanson

Indigo
Amanda Strong

Pyongyang
Jason Lee

Seasick
Eva Cvijanivic

ONTARIO CENTRE/Animation

The Fox and the Chickadee
Evan DeRushie

When It Is Dark
Kate Yorga

ONTARIO CENTRE/Documentary

Flutter
Dara Bratt

Little Castle
Daniel Froidevaux

Pandi
Maria-Saroja Ponnambalam

Popsicle Icebergs
Kelli Kieley

ONTARIO CENTRE/Fiction

Calcutta Taxi
Vikram Dasgupta

Canoejacked
Jonathan Williams

The Intergalactic Space Adventures of Cleo and Anouk
Celeste Koon

Lullaby for Lucious and Sumat
Alvin Campana

The Pamplemousse
Jonathan Watton

ONTARIO CENTRE/Experimental

Chaos
James Scott Portingale

Omega
Patrick Duchesne

NORTH WEST CENTRE/Animation

Ethos
James Scott Portingale

NORTH WEST CENTRE/Documentary

Bad Seed
Shayne Metcalfe

The Beat Lives On
Kathryn Martin

Gigidoowin – Speaking Language Project
Natalie Owl

Heels
Mike McLaughlin

The Kid Made a Hit
Ashley Fester

Red River
John Whiteway

Saskatchewan: Nuclear Wonderland
Myek O'Shea

Special Ed
John Paskievich

The Starry Night Exchange
Scott Collins

NORTH WEST CENTRE/Experimental

Gravel
Mark Templeton

Winnipeg 2019
Aaron Zeghers

NORTH WEST CENTRE/Fiction

The Post
Kyle Thomas

PACIFIC AND YUKON CENTRE/ Documentary

For Our Daughters
Shannen O'Brien

In My Own Words
Nate Jolley

The Story of Dancing Bear
Kari Garnier

PACIFIC AND YUKON CENTRE/Fiction

The Mary Contest
Teresa McGee

OMG
Siobhan Devine

Stained
Karen Chapman

Uranium
Brianne Nord-Stewart